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## WELCOME TO WESTWORLD

Massive exclusive on HBO's  
successor to Game Of Thrones

ALSO  
INSIDE

- BLADE RUNNER 2
- TIM BURTON
- FRIGHTFEST
- CRAZYHEAD
- ZAPPED!
- SENSE8

XI  
**RED DWARF  
STRIKES BACK**

Smeg-tastic new  
series laid bare

DEADITE RISING

## ASH & XENA GET GROOVY

Bruce Campbell on Ash Vs Evil  
Dead's blood-soaked Season 2

MARVEL KNIGHT

## LUKE CAGE

Mike Colter talks  
Netflix's next hit

## INFINITY WAR COUNTDOWN

# DOCTOR STRANGE

MARVEL INSIDERS CAST THEIR EYE OF AGAMOTTO  
OVER THE STRANGEST COMIC-BOOK MOVIE YET

SEASON 2 EXCLUSIVE

## SUPERCIRL THE MUSICAL

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ISSUE 124

THE AGE OF NEGAN

## THE WALKING DEAD RETURNS



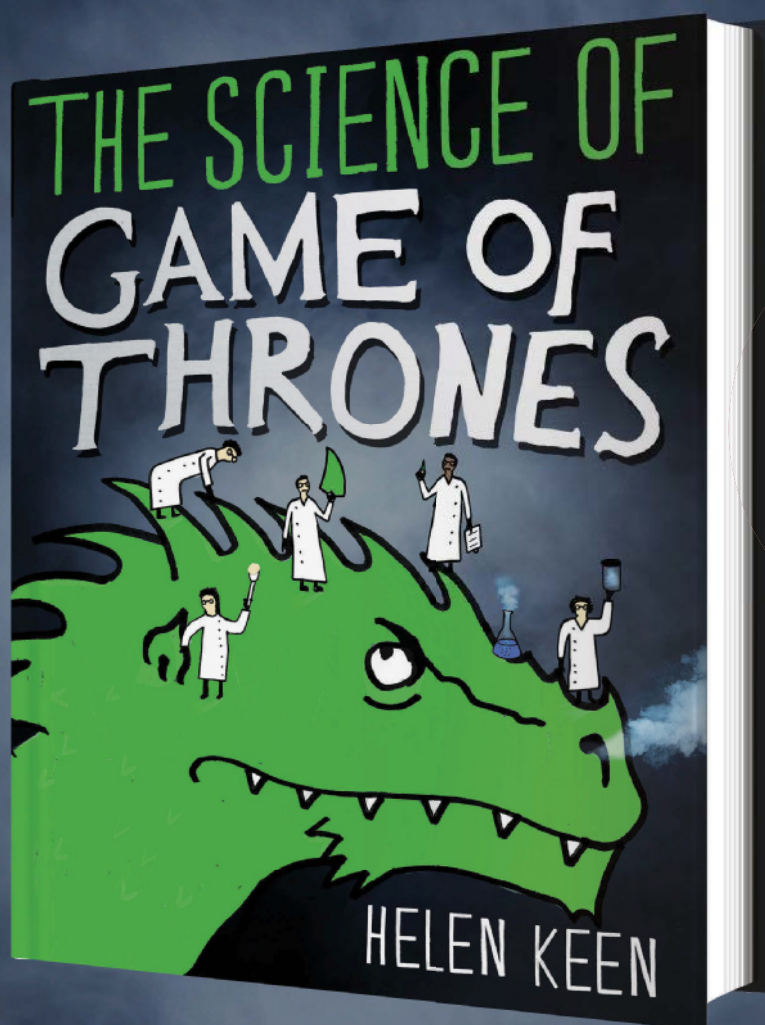


DO DRAGONS  
ACTUALLY EXIST?

OUT  
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IS IT POSSIBLE TO CRUSH  
A PERSON'S HEAD WITH  
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CAN YOU REALLY KILL  
SOMEONE WITH  
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A MYTH-BUSTING,  
MIND-BLOWING, AND FUN-FILLED  
EXPEDITION THROUGH THE WORLD OF  
*GAME OF THRONES*







Would it be fair to say that Marvel has become a victim of its own success?

We have become so used to the House of Ideas releasing a series of dependably enjoyable comic-book capers that the pressure on them to continually reinvent themselves has only intensified over time. In fairness, it's not a challenge that it looks in any danger of shirking, as evidenced by the upcoming *Doctor Strange*.

Okay, so Benedict Cumberbatch may be as close to a safe pair of hands as they come, but this is still a risk – not in the sense that it might flop at the box office (obviously it'll do great), but that it might not hold up to the high standards Marvel has demanded so far. Magic is hard to get right when done without a tongue-in-cheek approach, so all credit to them for giving the Sorcerer Supreme his time to shine – something we've done here in our behind-the-scenes exposé of this hit-in-waiting.

And it has plenty of back-up: we have all the interviews you could possibly want from the shows you'll be mainlining in the next few months: HBO's reimagined sci-fi wonder *Westworld*; Marvel's next Netflix success story *Luke Cage*; dimension-hopping comedy *Zapped!*; E4's demon-slaying drama *Crazyhead*, and the returning likes of *Supergirl*, *Legends Of Tomorrow*, *The Walking Dead*, *Red Dwarf* and *Ash Vs Evil Dead*. And let's not forget our chat with Tim Burton about the frankly brilliant-looking *Miss Peregrine's Home For Peculiar Children*.

In our TimeWarp section this month, things are just as exciting. For starters, there's our complete guide to Gerry Anderson's forgotten classic *Space: 1999*, followed up by our flashback feature for Tigon's still-controversial *Witchfinder General*, and capped off by our ode to *Who Framed Roger Rabbit*.

We have our Eye of Agamotto on you...

Steve

Steve Wright  
Editor

## GET EXCITED ABOUT ARRIVAL

Having already directed four excellent films in *Incendies*, *Prisoners*, *Enemy* and *Sicario*, and soon to be shedding tears in the rain for *Blade Runner 2*, it's nice that Denis Villeneuve has found time to direct a little old first-contact movie, with *Arrival* seeing Amy Adams meeting newly landed ETs while coming to terms with her own past. Featuring an interesting premise and a host of eye-catching posters in a variety of locations (we've gone for the Devon shot here), this should be a nice stop-gap before Deckard and co return.



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## GET THE LOWDOWN ON THE SORCERER SUPREME



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### MEET THE TEAM

**Q.** Who's your favourite on-screen witch/wizard?



**James Hoare**  
Editor in Chief  
**A. Nancy (The Craft)**  
Utterly captivating. An icon for 'the weirdos' everywhere.



**Steve Wright**  
Editor  
**A. Willow Rosenberg**  
Buffy's the lead, but it's her best friend who makes the real journey.



**Jonathan Hatfull**  
Features Editor  
**A. John Constantine**  
Technically heroic despite being a total shitbag.



**Poppy-Jay Palmer**  
Senior Staff Writer  
**A. Sabrina Spellman**  
Only in her high-school years. College years Sabrina was the worst.



**Jon Wells**  
Art Editor  
**A. Gandalf the White**  
So much more badass than the timid Gandalf the Grey.



**Jen Neal**  
Production Editor  
**A. Merlin**  
He's just the ultimate sorcerer really, isn't he? Brilliant in all forms.



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THE HOTTEST NEWS FIRST

your essential, trusted and unrivalled guide to the best genre happening

# BACK FOR BREAKFAST

Doug and Rich Naylor tell us why Series XI is vintage *Red Dwarf* WORDS JONATHAN HATFULL

**R**ed Dwarf X was an incredible relief for fans. After the somewhat wobbly return of *Back To Earth*, the tenth set of episodes showed the boys from the Dwarf back to their best, veering from pointless bickering spats to contemplating big, universal questions, with some horror, classic sci-fi and talking vending machines. We were thrilled when Dave announced that it had commissioned not one, but two new series. And then we waited.

"Yeah, I know," laughs Doug Naylor, the show's co-creator and writer. "It took a little while to sort it out. We moved across to production company Baby Cow, so that

took a little while, and getting Craig out of [Coronation Street], that took a while, then doing 12 shows, which we've never done before in a run, and so it took a while to write those, and then the post-production is twice as long as we've ever done."

However, we're promised that the wait will be worth it, as producer Richard Naylor tells us that fans can expect classic *Red Dwarf*. "It's proper science fiction stories," he enthuses. "Very Series Five, Series Six. Quite heavily Starbug based, there's simulant antagonists played by British comedy icons, there's Starbug crashes, there's bazookoids, there's all the things I think a lot of hardcore fans associate with golden age *Red Dwarf*."

*Red Dwarf X* was an important stepping-stone, as the success of *Back To Earth* allowed Naylor to bring the show back to its core elements. It also allowed the production team to actually make the show look like *Red Dwarf* again. "We've got locations in this for the first time since... crikey, I can't remember the last time we had proper locations!" laughs Doug Naylor.

"So its look is more like Series Five or Series Six."

It's not just the new locations though. Fans of the show will tell you that the *Red Dwarf* sets are a crucial element of the show, grounding it just as firmly as the dialogue and curry takeaway containers.

"We had hardly any sets in *Back To Earth* – that was all CG, we didn't have a science room or a bridge or anything like that, and we couldn't afford to build them," Doug Naylor continues. "And then in Series X we got a sleeping quarters which we thought, 'Hey, we've got that.' When we got the original sleeping quarters out of storage for Series X it had basically got water damage! And we just had to throw it in a big skip and start again! Now we can build a Starbug, so you can add to the sets, which was very much like how the original series were, which by the time we got to Series Three we had quite a lot of sets, so you can then tell wider stories as a consequence of that. That's helped enormously."

Those wider stories include an episode in which the gang arrives in a world



The chemistry between the cast only gets better as the show goes on.



"How am I lookin'? Lookin' good!" Cat, pulling this look off, as you'd expect.





# 008 UNDER THE SHADOW



Behind the scenes on what is already being called the best horror movie of 2016

# 010 ZAPPED!



We chat to James Buckley on the set of Dave's reality-shaking new comedy

# 011 SENSE8



The cast report on Season Two from the Amsterdam set location

# 013 TROLLS



The directors on getting dancing tips from Justin Timberlake himself



Always take a bazookoid when investigating below decks.

What Red Dwarf genre-splicing do you love most?



“THERE’S STARBUG CRASHES, THERE’S BAZOOKOIDS, THERE’S ALL THE THINGS I THINK A LOT OF hardcore fans associate with GOLDEN AGE RED DWARF”

RICH NAYLOR

where technology has been outlawed (Rich Naylor tells us it is “genuinely one of my favourite episodes ever”), one in which Rimmer finds a bio printer and ends up cloning multiple versions of himself, and another in which Cat falls in love. The genre splicing we all know and love will be a big part of XI, as Rich Naylor explains. “Suspense, horror, thriller, all that, when that’s mixed with *Red Dwarf* and done right, I think that really elevates it and that’s definitely been brought back in XI and XII,” he tells us. “People have said that there’s possibly the scariest bad guy in *Red Dwarf* in this series.”

While we wait to see if the heights of classic *Dwarf* horrors like ‘Polymorph’ and ‘Psirens’ can be matched, we should note that one of the joys of X was seeing some great exploration of the characters, such as ‘Father’s Day’ and ‘The Beginning,’ and we’re assured that we can expect plenty more of that.



It’s moments between the characters like this that keeps the show fresh.

“Doug always wants it to be character-based,” enthuses Rich Naylor, “and it’s that marriage between the character comedy and having some adventure and sci-fi plots. As long as you care about Lister and Rimmer, that relationship, the situation, the show will stay relevant.”

“I’m excited for people to see the new series,” laughs Doug Naylor. “They are quite different in tone, there are some quieter shows, there are some big, loud, brash shows, but I think across both series the guys are really funny.”

*Red Dwarf XI* is airing on Dave.



We have been promised the scariest *Red Dwarf* villain yet. Could it be this guy?



Nothing says classic *Red Dwarf* like Starbug crashing.





# BFI LFF: THE BEST OF THE FESTIVAL

From *Prevenge* to *Phantasm*, the most exciting genre films are coming to London Film Festival!

WORDS JONATHAN HATFULL

**T**he 60th BFI London Film Festival is just around the corner, and as ever, it's bringing some of the very best in genre cinema to the capital. "This year's line-up is a horror fan's dream come true," enthuses Cult Strand programmer Michael Blyth. "We've got everything from slasher movies to occult thrillers, arthouse exploitationers to animated oddities. It's important for me to put together a selection as diverse and surprising as possible, and I genuinely think this year's Cult Strand is the strongest we've had yet. But what's really exciting is that the genre work is not just confined to this part of the programme."

There's an amazing variety across all the strands, like Alice Lowe's directorial debut *Prevenge*, which has



Canadian horror *The Void* is just one of the films at LFF.

just emerged from the Venice Film Festival, having been christened "The Mumsnet *Taxi Driver*"; stunning South Korean chiller *The Wailing* from *The Chaser* director Na Hong-jin; Canadian parasite horror *The Void*; mind-bending British murder mystery *The Ghoul*; Julia Ducournau's *Raw*, and superbly unsettling horror *The Eyes Of My Mother*, to name a few. And as if that's not enough, the 4K restoration of Don Coscarelli's *Phantasm* will be there.

"It just has to be a great film!" enthuses Blyth when we ask what makes a film a good fit for LFF. "There can be no better fit than that. Films can mean different things to different people. *Phantasm* is a great example – some audiences would see that film as mindless horror trash, but others (like myself) think it's a surrealist masterpiece, filled with wild ideas and visual imagination. One man's trash is another man's treasure. I want to make sure that our audiences have access to as much variety as we can offer and let them make up their own minds."

The 60th BFI London Film Festival runs from 5-16 October 2016. Booking opens on 15 September. For tickets and more information, visit [www.bfi.org.uk/lff](http://www.bfi.org.uk/lff).

## LET THE RIGHT ONE DJINN

Why *Under The Shadow* is the best horror film of the year

WORDS JONATHAN HATFULL

**E**very year, a horror film comes out of Sundance to stake a claim to modern classic status, and this year it's the turn of Babak Anvari's terrifying debut *Under The Shadow*. Set in war-torn Eighties Tehran, it's the story of Shideh, a mother (Narges Rashidi) who begins to suspect that her young daughter's stories of a Djinn may be real.

"Eighties Iran was a very, very intense and dark time," explains Anvari. "It was just after the revolution, the country was going through a lot of changes, but at the same time there was a war going on. I thought it was a great setting for a horror film."

It is a brilliant horror, but it's also a drama, with Shideh's lost dreams and tense relationship with her husband and daughter giving the film its emotional anchor long before the spirits appear. "It's kind of a story of a woman living in a man's world, so if you don't try to create a three-dimensional character then it could become a mess," he explains.

"It's so complex; it's so three dimensional," enthuses Rashidi. "It starts as a social drama and turns into this psychological

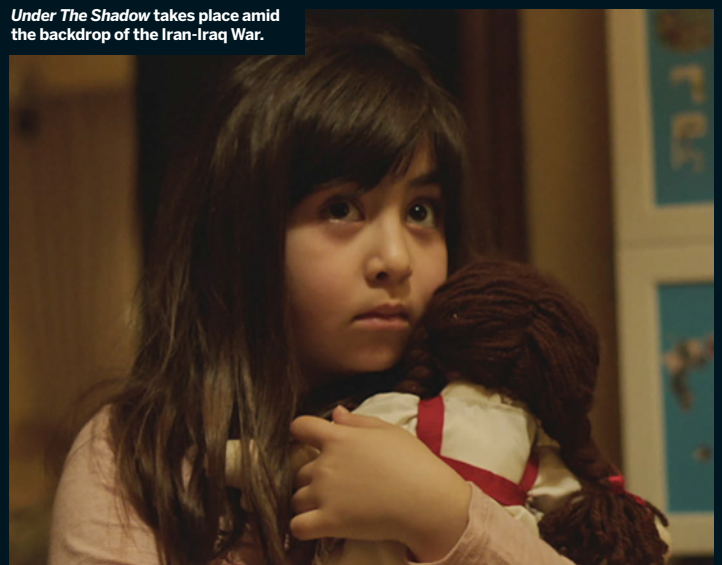
thriller, and has these horror elements. It's not about scaring people; it really has a story behind it that makes it very special, and the character of Shideh is written so beautifully, the strength of this person and all the things that she has to deal with. Female-driven movies are very rare, it's a gift to get these parts."

Comparisons to *The Babadook* and *The Devil's Backbone* are totally justified. It's complex, gripping and moving, and very, very scary. "Everybody's ten centimetres shorter in their seats in the last half hour!" laughs Rashidi. "You need a massage afterwards!"

*Under The Shadow* will be released in cinemas on 30 September.



*Under The Shadow* takes place amid the backdrop of the Iran-Iraq War.







# 6 THINGS WE KNOW ABOUT BLADE RUNNER 2

New casting additions, how it will all begin and more

WORDS STEVE WRIGHT

## THE CAST IS INCREDIBLE

Joining Harrison Ford, Ryan Gosling and Robin Wright (*The Princess Bride*) are Ana de Armas (*Knock Knock*), Mackenzie Davis (*The Martian*), Dave Bautista (*Guardians Of The Galaxy*), Lennie James (*The Walking Dead*), Barkhad Abdi (*Captain Phillips*) and now Jared Leto.



© NASA Bill Ingalls



© Elm Nirae



© Christopher William A. Ach

## THE WORLD ISN'T ANY NICER

Judging by the first piece of official concept art to be released, the world hasn't changed. The grey sky and persistent rain remains, as does the neon-hued art deco design. It's only concept art, but it looks like Villeneuve is staying very faithful to the original.



## IT WILL LEAVE LA

While LA will be the main location, it will start outside the city, with producer Ridley Scott teasing a scene taking place on a barren section of farmland inhabited by Deckard. During his conversation with *Mtime*, he likened the landscape to John Steinbeck's bleak Depression-era novel *The Grapes Of Wrath*.

## DECKARD'S TRUE NATURE TO BE REVEALED – OR NOT

Depending on which version you've seen, protagonist Rick Deckard is heavily implied to not be as flesh-and-blood as he thinks. Speaking at Toronto Film Festival, director Denis Villeneuve cryptically said that he would "take care of that mystery."



## MOST OF THE SUPPORTING CAST WON'T BE BACK

It looks like we won't be seeing some of the major background players return. Sean Young said in an interview with *The Guardian* that she hasn't been asked to reprise her role as Rachael, and Rutger Hauer was very vocal in his opposition to the film.



## IT COULD DRAW FROM THE UNOFFICIAL SEQUEL

Yes, a sequel *already exists!* Penned by KW Jeter in 2005, the book depicts Deckard having retired to a small house outside the city (see point 4), so it's not unreasonable to assume that more of its plot elements will be drawn on.

*Blade Runner 2* will be released in cinemas on 6 October 2017.

The PlayStation Network's superhero crime series *Powers* sadly won't be returning for a third season. Unsurprising though. Did anyone even watch it?



**10**

The number of years *Star Trek: Discovery* is set before the original series.

The new film adaptation of Shirley Jackson's *We Have Always Lived In The Castle* has added Sebastian Stan, Taissa Farmiga and Crispin Glover to its cast.

**NOVEMBER 2018**

The release date of *Fantastic Beasts And Where To Find Them 2*.



## SciFiNow Vault

### JON SNOW DORBZ

Publisher: Fantasy Flight Games  
HBOShopEU.com RRP: £29.99

This cute *Game Of Thrones* Dorbz figure is the only time you're going to see Jon Snow smile. Keep him as a companion for when you finally decide to rewatch the Season Five finale.



### SCHLEICH JUSTICE LEAGUE FIGURES

Publisher: Schleich.org.uk  
RRP: £11.99 each

Good for both displaying in their original packaging and acting out a battle to the almost-death, these collectable figures are a must-have for all Batman and Superman fans, tiny and full grown alike.



### BLADE RUNNER WHISKEY GLASSES

Distributed by: Hard to Find Whiskey  
RRP: £99.99

Enjoy a cheeky whiskey with this pair of beautiful, hand-made tumblers, as seen in *Blade Runner*. Channel Rick Deckard as you relax after a stressful day of 'retiring' androids, filing reports or whatever.



## ZAPPED! TO THE FUTURE

Inbetweeners star James Buckley on Dave's new dimension-hopping fantasy **WORDS ABIGAIL CHANDLER**



**I**t's that age-old story: you order a new phone charger, and instead you're sent a magical bracelet that leaves you trapped in a strange fantasy world of magic and monsters. We've all been there.

In the new Dave comedy *Zapped!*, that's exactly how Brian (*The Inbetweeners* star James Buckley) finds himself in a pub in a strange land called Munty with a brain-fried magician, a terrible soothsayer, a retired warrior and a half-giant-half-dwarf. But despite all the weird and wonderful sights, Brian isn't interested in hanging around. "He just wants to get home," Buckley told us when we visited the set. "He just wants to get away from these weirdos and this strange world full of bizarre rules that don't apply to the universe as we know it."

Dave clearly has a lot of faith in *Zapped!*, and has invested time and money into it. The incredibly detailed set is full of fun little in-jokes (there's a SodaStream and a colander in a vault of forbidden magical artefacts), and rather than just one pilot it's getting a pilot miniseries, launched off the back of *Red Dwarf XI*.

Buckley feels that the show has a lot in common with *Red Dwarf*, as well as other British comedy staples. "Dave Lister, he's in a strange situation, and he's trying to get home... It also felt a little bit like *Blackadder* - *Blackadder The Second* especially. It just felt like there was a character stuck in the middle of a bunch of sort of clowns, and he's the only one, to him, that makes sense in this situation."

*Game Of Thrones* star Paul Kaye, who plays magician Howell (who he describes as a "shit wizard" and "wheeler-dealer"), also reckons the show is "a bit *Python*-esque". Rather than being a send-up of the fantasy genre, he feels *Zapped!* has a place alongside the likes of *The Lord Of The Rings*. "I think it still feels part of it really, I think it's a natural extension of it. It doesn't feel like a parody of it or a piss-take of it; I think it's just another angle."

It certainly embraces the fantasy genre, with puppet Throks, beefy fairies and various magical doo-hickeys (soothsayer Barbara has what Kaye describes as a "primitive Etch-A-Sketch" to help her see the future). Kaye is even bedecked in crazy wizard eye make-up that he swears

he did himself ("Five years at art college finally paid off!") But at the same time the show has a traditional British sitcom feel to it. "This is more sort of like an office-based comedy set in *Game Of Thrones*," Buckley explains.

All the cast rave about their experience of shooting the extended pilot, with Sharon Rooney (*My Mad Fat Diary*), who plays Barbara, echoing everyone's sentiments when she says, "We all get on so well and the characters are so different but so fun, and they've all got their little quirks. I would happily be with these guys for ten years."

*Zapped!* will air on Dave later in the year.



Buckley is joined by *Game Of Thrones* star Paul Kaye.



**Skyfall** director Sam Mendes is currently in talks to develop and direct a *James And The Giant Peach* live-action remake. Whoopsy wiffing news!

**3**

The number of new *Harry Potter* eBooks to look forward to after Pottermore announced a collaboration collection written by Queen JK Rowling.



Rob Thomas is currently juggling zombies and vampires; he's developing a TV version of *The Lost Boys* for The CW.





x4 Images © Sense8

Toby Onwumere (fourth from right) has joined the cast of Sense8.

## "FACES CHANGE BUT THE HEART STAYS THE SAME"

Sense8's new Capheus, Toby Onwumere, on joining the family

WORDS POPPY-JAY PALMER

**H**is Netflix sci-fi series *Sense8* caused a bit of a ruckus and confusion back in April when an ambiguous falling out led to Capheus actor Aml Ameen abruptly leaving the show. The whole situation is still a little blurry.

But no time was wasted in a recast; newcomer Toby Onwumere was confirmed the very same day. As soon as he got the role, the Nigerian-American actor quit his job as a waiter and boarded a plane to Mexico City to start work. "It's really nuts," he tells us. "I was in a whole different tax bracket, I was selling devilled eggs in La Grande Orange Café in Pasadena!"

The thing about recasting a character partway through a series is that it's kind of hard to ignore.

You can confront the fact directly or just leave it hanging. But that doesn't mean Onwumere has to do his best to cover it up; instead, he'll be bringing his own take.

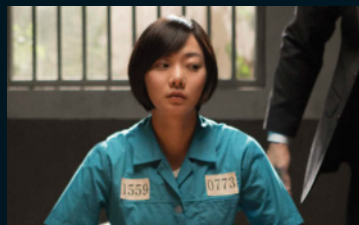
"I think I bring a little more weight, just because I look a little bit older, and with optimism there's also facing the reality of darkness a little bit," he explains. "It's not just 100 per cent blind optimism, everything's roses... Just a little grit and a tad bit of darkness."

"There's a line in this next season: 'Faces change but the heart stays the same.' I think that's what Lana [Wachowski, the series' co-creator] was looking for."

*Sense8* Season Two will stream on Netflix in the near future.



Expect plenty more turmoil for the Sensates.



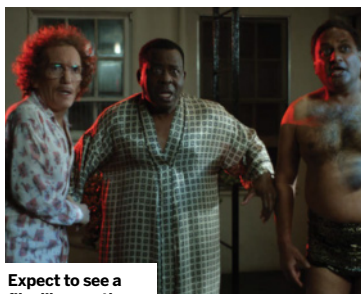
## GET GREASY

We talk to the makers of *The Greasy Strangler* about their greasy, greasy horror comedy

WORDS JONATHAN HATFULL

**H**ow best to describe Jim Hosking's *The Greasy Strangler*? It's gross, filthy, hilarious, weird... and very, very greasy.

"I would say that if you feel bored by much of the formulaic film fare, and that you want to see something different that will surprise you and take you to new places, then you should start booking



Expect to see a film like no other.

your tickets online as soon as possible!" Hosking tells us. "Don't delay! Go see *The Greasy Strangler* today! Hooray!"

"I always saw it as *Carnal Knowledge* meets *The New York Ripper*," adds co-writer Toby Harvard. "Two overgrown schoolboys bickering, but with bonus scenes of extreme eyeball-popping and flapping inflamed genitalia. If that sounds enticing to you, you're in for a truly luxurious cinematic experience."

This greasy, greasy film is most definitely an acquired taste, but it's absolutely wonderful. It's about Big Brayden (Sky Elobar), a middle-aged man-child who lives with his grease-loving dad Big Ronnie (Michael St Michaels), who is probably local serial killer The Greasy Strangler. It's truly grotesque, but there is a weird heart to it. "I was bracing

myself for a lot more bile and accusations of immaturity, but amazingly people are mostly in on the joke," Harvard tells us. "I think there's a sweetness and innocence beneath the grease and bodily fluids."

"It's fun to make something and to feel like you don't know whether it is 'good' or 'bad', because it feels different and is speaking its own language," adds Hosking. "It felt like an adventure holiday with no map and not much food or water, but with a lot of grease. My Dad was in the army. I made *The Greasy Strangler*. We all go in different directions. But maybe they're not so different. We greased a couple of men up and sent them into battle."



*The Greasy Strangler* is in cinemas from 8 October.



Michael St Michaels in *The Greasy Strangler*.



**Spider-Man: Homecoming** has made its *Iron Man* bond more special, as Jon Favreau's Happy Hogan has been added to the cast.



The number of times Liam Garrigan will have played King Arthur by the time *Transformers 5* is released. Some might call that typecasting...

Squirrel Girl is coming! Maybe... a *New Warriors* TV series is in development, and everyone's favourite squirrel/girl hybrid could make an appearance.



**RYAN REYNOLDS** According to *Deadpool* writers Rhett Reese and Paul Wernick, Reynolds paid out of his own pocket so the pair of them could be on set every day.



## FIVE THINGS WITH SOPHIE HOPKINS

The star of *Class* on  
aliens, Patrick Ness and  
her favourite Doctor

WORDS POPPY-JAY PALMER INTERVIEW STEVE WRIGHT

### 1 British Buffy

*Doctor Who*'s upcoming teen spin-off *Class* got people both excited and worked up this year when Patrick Ness described it as the British version of *Buffy*. That statement is yet to be quantified, but star Sophie Hopkins insists that the show is surprisingly dark. "That's the main thing that stuck out for me when I saw the trailer," she says. "I think there's always going to be comparisons to other teen shows before people watch *Class*. I'm lucky, I keep being shown little bits on the side – it's completely different to anything I've seen before."

### 2 Meet April

Before *Class*, Hopkins had mainly worked on short films, so she was excited to get to spend more time with her character, April, an A-Level student at Coal Hill. "She's had quite a rough childhood," she says. "She was in an accident with her parents, and her mum was left paralysed from the waist down, so she's pretty much her mum's sole carer... That's been her main focus, there's no background of her [having friends], so the people she meets in the show... it's all new friendships, so she's learning a lot about herself through the other people and through the challenges they face."

### 3 The man behind the magic

Writer Patrick Ness, the man behind *Class*, has been a busy body recently, penning the script for *A Monster Calls* and churning out hit books. But Hopkins tells us he always found time to visit the set. "He's like a ray of sunshine, we're always so happy to see him. We're really lucky to have the writer present on set a lot of the time. He's not a man of many words, which is funny for a writer, but he's very concise. I feel really lucky just to spend time with him talking about the role and about the project."

### 4 A world of pure imagination

As a long-time sci-fi fan, Hopkins is happy to finally get her teeth into the genre professionally. "I've always enjoyed sci-fi and fantasy, so it's always something that I wanted to do. It crosses over to reality as well, and that's the beauty of the *Doctor Who* world: you're not completely on another planet, and everything is not – excuse the pun – alien to the audience; there are things they recognise, and things that I recognise, playing April, mixed up with a lot of good old-fashioned space monsters."

### 5 Tennant or Smith?

Like everyone involved with *Who*, Hopkins has her favourite Doctor (or two). "I find it really difficult to choose between David Tennant and Matt Smith," she confesses. "Whenever I see Tennant on screen I just smile – he's so wonderful and charismatic, and I love what he gave to the Doctor. But I loved how Smith seems almost childlike in the way he discovers new things. I could watch his episodes on repeat. I couldn't possibly say between the two of them!"

*Class* will stream on BBC Three in October.





# TROLLING IN THE DEEP

WORDS NADIA ATTIA

The directors of *Trolls* explain how they brought the iconic toys to life

**T**rolls: those ugly little critters that the UK went crazy for in the early Nineties, the ones with the beady round eyes and huge neon hair that would supposedly bring you luck if you stroked it. Remember them? Well, they're back in Dreamworks' latest animated feature, from the makers of *Shrek*. We caught up with co-directing duo Walt Dohrn and Mike Mitchell, who certainly sounded as though some of that troll magic had rubbed off on them...

## What was it like making *Trolls*?

**Walt Dohrn:** We had the best time! Early on we hit upon this theme of happiness: what is happiness, where does it come from, what happens when you lose it?

## It looks ever-so-slightly bonkers and a little Burton-esque.

**Mike Mitchell:** I used to work at Tim Burton's Skellington Studios, and Tim went to Cal Arts, like us. The Muppets



were a big influence, also Hayao Miyazaki and that kind of 'otherworld fairy tale'.

**WD:** What we like about animated movies is their ability to transport audiences to a completely new world, so that's what *Trolls* allowed us to do – to create a unique world that was based around this hand-crafted, fibre-art, felted feel.

## Tell us a bit about the casting.

**WD:** Music plays a big role in the movie. Luckily, we had Justin Timberlake involved, and he's also the executive music producer for the soundtrack, so he was instrumental, no pun intended!

**MM:** We met this choreographer, and he started to do dance moves and take over our pitch. I was like, "Woah, he's making my job a lot easier!"

**WD:** The fun aspect of casting Justin was that he's playing this troll called Branch, who actually refuses to sing and dance. Anna Kendrick [as Princess Poppy] brings a quirkiness to all her roles, so we knew that she'd provide a unique twist on what a princess could be.

**MM:** And Zooey Deschanel plays a monster, a scullery maid, which we got from *Downton Abbey*.

**WD:** She blew our minds when she came in to sing, and it was so awesome because Brian Wilson had given her this mic that

she brought in to record on. There were so many incredible moments with the cast and the music.

## You cast a lot of English actors. Do you appreciate our British humour?

**MM:** I'm a big fan of *Fawlty Towers* and *Monty Python*. We'd worked with John [Clee] in the *Shrek* films. He's amazing.

**WD:** We fell in love with James Corden. He was incredible, and sings like an angel!

**MM:** He's like Eddie Murphy in that he can take any line, and twist it, add to it and make it funny.

**WD:** We just love that style of humour, and it's incredibly important to put in not only the comedy, but the emotional resonance. First and foremost, I think we're comedians before directors.

## So there will be jokes for adults?

**WD:** We've always loved the challenge of making movies for everybody. We never say, "We're making a movie for kids", and I think that comes across.

**MM:** Yeah, there's a scene in it where a clown is killed and no one cares! I thought in test viewings mums and kids would hate that, but no – the world hates clowns!

*Trolls* will be in cinemas nationwide from 21 October.

4

The number of *Narnia* films there will be now that an adaptation of *The Silver Chair* is in the works.



It looks like Arthur Curry will be going head-to-head with big bad Black Manta in James Wan's *Aquaman*. We're sure he can take him.

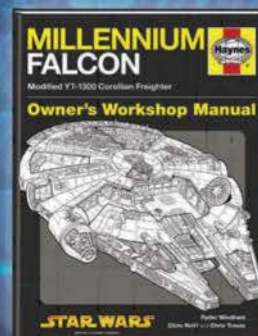
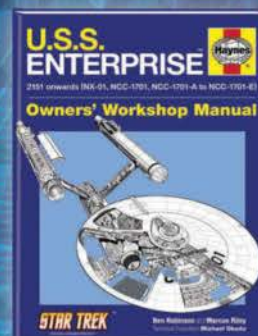
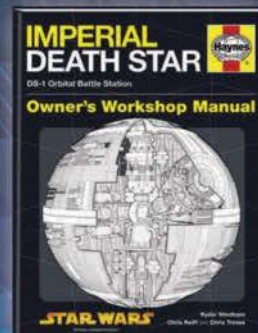


## BAIL ORGANA

The only currently confirmed *Star Wars* prequel trilogy character making an appearance in *Rogue One*.



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## INTRODUCING: NOR-CON 6

Organiser Mark Dean talks us through the UK's friendliest film, TV and comics convention

**What can you tell us about NOR-CON?**  
NOR-CON was set up with the express intention of actually trying our best for people – a Con that was friendly and not set out to try and get as much money out of people as possible. Obviously, setting up and organising a Con is not cheap if done properly, and there are lots of background costs that the general public are simply not aware of. NOR-CON tries to bring a little of everything to everyone, and not to stagnate with the same guests or displays year after year. We do try to cycle things if we can where possible.

**What is it that makes NOR-CON stand out from other conventions?**  
NOR-CON is just friendly – that's our ethos. We do our very best to inform people of changes, and we treat our visitors with respect and do not take them for granted. We take pride in looking after our guests, and to the same extent the traders and dealers who are also looked after as much as we can.

**What notable attractions/exhibits/guests do you have planned this year?**

This year we have finally got (so far) Danny John Jules. Previously, Danny has had to cancel a few times due to work and sponsor commitments, but fingers crossed we have him for 2016. We also have the DeLorean time machine, free green screen photos, superhero training, Hulkbuster armour, a dinosaur and much more. We even have a Pinewood Studios special effects guy coming along to do a live sculpt, and also a stage talk.

**What is the best thing about running a Con?**

After it's all over you can sit back and have a beer or two! Organising a Con takes a huge amount of time, and I see it as a patchwork quilt where every different section has to be sorted and tuned, and



**NOR-CON 6**  
8 October  
Norfolk Showground  
Arena, Norwich, NR5 0TT  
[www.nor-con.co.uk](http://www.nor-con.co.uk)  
Price: £10-£15 for adults,  
£6-£10 for children,  
£30-£50 for family tickets

then all brought together on the day. Just seeing people's smiling faces, kids laughing at meeting a hero or the fan meeting their idol and getting a photo, it's all magical. But it is very stressful, and you have to put that aside and just do your best. You can't do any more than that.

For more information, please visit  
[www.nor-con.co.uk](http://www.nor-con.co.uk).

### DAYS OF FUTURE NOW

Here are some upcoming UK conventions that you can't afford to miss...

#### Prop Store Movie Memorabilia Auction

14-27 September

BFI IMAX, London

[www.propstore.com/liveauction](http://www.propstore.com/liveauction)

Price: Free

Check out amazing vintage film props before they go to auction.

#### Lakes International Comic Art Festival

14-16 October

Kendal, Cumbria (see website)

[www.ComicArtFestival.com](http://www.ComicArtFestival.com)

Price: Tickets priced for each event

Get yourself up to the Lakes this

October for walking, sailing and

comic appreciation.

#### Fort Con

22 October

Nevis Centre, Fort William

[www.FortCon.co.uk](http://www.FortCon.co.uk)

Price: £15

The biggest pop-culture festival in the Highlands has everything to suit your geeky needs.

#### Def Con 5

15-16 October

Empire Hall, Totton

[www.Nerdageddon.co.uk/DefCon-5](http://www.Nerdageddon.co.uk/DefCon-5)

Price: TBA

Star Wars fans from places that aren't London can finally get their con fix in Southampton.

#### Nottingham Comic Convention

29 October

Nottingham Conference Centre

[www.NottinghamComicCon.co.uk](http://www.NottinghamComicCon.co.uk)

Price: £0-£7

Gush over all your favourite comic artists, plus some awesome new ones, at this Nottingham celebration.

#### The GCCF Supreme Cat Show

22 October

NEC Birmingham

[www.SupremeCatShow.org](http://www.SupremeCatShow.org)

Price: TBC

Combine your love of cats and sci-fi with this year's sci-fi themed cat show from GCCF.

#### Asylum 17

28-30 October

Hilton Birmingham Metropole Hotel

[www.RogueEvent.co.uk](http://www.RogueEvent.co.uk)

Price: £112

Share your love of *Supernatural* at this weekend Con. Guests include DJ Qualls, Sebastian Roche and more.

#### Bram Stoker International Film Festival

27-30 October

Whitby Spa Pavilion

[www.BramStokerFilmFestival.com](http://www.BramStokerFilmFestival.com)

Price: Tickets priced per event

Join the Count, Nosferatu and more

at this Bram Stoker celebration held at Dracula's birthplace.

#### Walsall Comic-Con

5 November

Walsall Town Hall

[www.Facebook.com/walsallcomiccon](http://www.Facebook.com/walsallcomiccon)

Price: TBC

Head down to Walsall for panels, special guests and more before your Bonfire Night celebrations.

#### Thought Bubble

5-6 November

Leeds Dock

[www.ThoughtBubbleFestival.com](http://www.ThoughtBubbleFestival.com)

Price: £16-£26

Immerse yourself in all kinds of sequential art, from superhero comics to indie artists and writers.







## SciFiNow does YouTube

Subscribe to our YouTube channel for exclusive interviews and reviews!

Get your sci-fi, fantasy and horror fix instantly and without having to read anything with SciFiNow's official YouTube channel, where we post exclusive interviews, film reviews, trailers and more.

This month, we stared into the abyss and it stared back as we hosted exclusive trailers for Darren Lynn Bousman's grim horror mystery *Abattoir*, starring Jessica Lowndes, Joe Anderson, Lin Shaye and Dayton Callie, and Mickey Keating's black and white stylish indie horror *Darling*, starring Lauren Ashley Carter (Pod).

Elsewhere, Poppy-Jay Palmer chats to the cast and director of *Star Trek Beyond* about the *Original Series*' legacy and more, and tried not to stare as Chris Pine played with his bare feet (for real. It's strange).

Celebrate the release of *Arrow* Season Five with Jen Neal as she talks to the lovely, very Canadian Stephen Amell about Oliver Queen, Felicity Smoak, and his appearance as Casey Jones in *Teenage Mutant Ninja Turtles: Out Of The Shadows*.

Watch as we praise and diss 2016's biggest hits and flops with our '5 Things You Need To Know About' series. Join us in the comments as we drop truth potatoes on *Captain America: Civil War*, *The Huntsman: Winter's War*, *Deadpool*, *Batman V Superman: Dawn Of Justice* and more.

But that's not all. Subscribe today and come back for more exclusive news, interviews, reviews and more in a year that's jam-packed with genre TV and films to get excited about!

## COSPLAY OF THE MONTH

Send your cosplay to @SciFiNow or Facebook.com/SciFiNow



### MERCY

COSPLAYERS: SHAPPI FROM: POLAND PHOTOGRAPHER: STUDIO ZAHORA, LEWANDOWSKY PHOTOGRAPHY TWITTER: @SHAPPIWORKSHOP

#### 1 THE CHARACTER

Mercy quickly became my favourite *Overwatch* character. Her design is stunning, she is a healer support, which I love playing, and I definitely wanted to take on the challenge of creating her glowing wings. She was a difficult character to recreate, but I am very happy that I decided to have a go at this cosplay – I had a chance to learn new techniques, make difficult patterns and use different materials than I usually do!

#### 2 THE COSTUME

This cosplay was one of my most difficult. I started by checking out all the Blizzard references and making patterns. I also searched for models of the weapons so I could try 3D printing, but I didn't expect that to be so difficult – I was sanding like crazy for a day! Most of the armour is made out of EVA foam and a mix of thermoplastics. The wings were the biggest challenge, I had to make them as light as possible so they would stay on.

#### 3 THE DESIGN

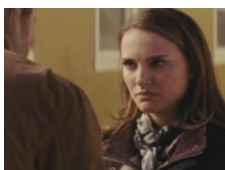
I made all my patterns proportional to my body. Mercy's leg armour is strangely shaped so I had to make the upper part of it hollow to mimic her huge shin. A friend helped me style her wig so I could achieve her iconic spiky hair look. I traced the wing pattern using a TV and Blizzard reference cosplay kit so I could get a 1:1 cutout. It made the wings look impressive, and then I used plexi glass and LEDs to make the 'light wings' effect.

#### 4 THE ACCESSORIES

I made the smaller parts of the costume first, as they were quite easy! I made her halo from Worbla thermoplastic and put it on my head using magnets so it was easy to take on and off. Her skirt is made from cotton, which I spray-painted for a gradient effect. All the silver buttons are made out of EVA foam covered with PlastiDip. My main goal was to make it as light as possible, and futuristic and polished for Mercy's sci-fi feel!

## HOT TOPICS

Your most-read posts on SciFiNow.co.uk



**NATALIE PORTMAN IS DONE WITH MARVEL**

[tinyurl.com/jkbpv5s](http://tinyurl.com/jkbpv5s)



**AUSTRALIAN GENRE CINEMA**

[tinyurl.com/hxrueyz](http://tinyurl.com/hxrueyz)



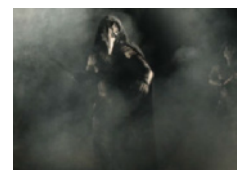
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**SPIDER-MAN: ZENDAYA'S ROLE CONFIRMED**

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**LAWRIE BREWSTER ON UNKINDNESS OF RAVENS**

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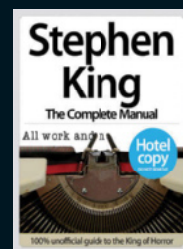
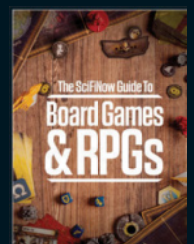
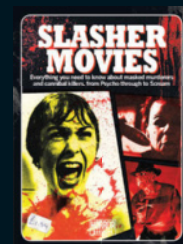
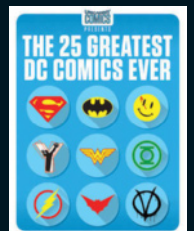
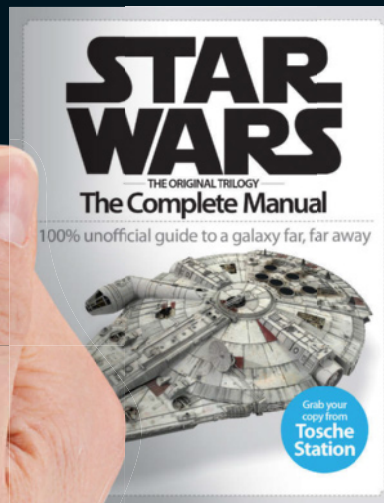
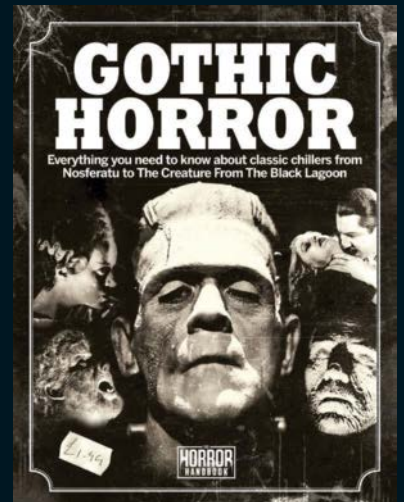
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# COVER FEATURE

Doctor Strange

“IT BECOMES A STORY  
ABOUT HIM DISCOVERING  
THAT HE DOESN'T  
KNOW ANYTHING”  
BENEDICT CUMBERBATCH



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# DIAGNOSIS MAGIC

STRANGER THINGS ARE COMING FOR THE MARVEL CINEMATIC UNIVERSE. WE WENT BEHIND THE SCENES WITH THOSE IN THE KNOW TO FIND OUT WHAT TO EXPECT FROM MARVEL'S MOST AMBITIOUS FILM YET...

WORDS POPPY-JAY PALMER

**E**VERY TIME MARVEL STUDIOS BRINGS OUT A NEW FILM, IT'S ALWAYS THE ONE THAT WILL CHANGE THEM ALL. IT'S ALWAYS BIGGER OR ANGSTIER OR MORE SEVENTIES. IF THE SAME IS TRUE FOR DOCTOR STRANGE, THEN WHAT CAN WE PRESUME IT'S GOT MORE OF? OUR MONEY'S ON MAGIC, IN BOTH THE LITERAL AND FIGURATIVE SENSE.

Said magic will come in the form of Doctor Stephen Strange (Benedict Cumberbatch), a man whose origin story you've no doubt become familiar with: a talented surgeon whose hands are mangled in a car accident, prompting him to journey to Kathmandu, Nepal, where he undergoes training in the mystical arts under the tutelage of the Ancient One (Tilda Swinton).

"The scale of it is something else," Cumberbatch told Hall H at this year's San Diego Comic-Con. "This is a fantastic arc that this character goes on; he's somebody who is seemingly in control in a world that we recognise. He's high in the pecking order and he's confident with it. Then this chaotic mess of an accident happens to him, and [it] becomes a story about him discovering that he doesn't know anything. He's still at the beginning of understanding what our reality is really about, and what's beyond our reality."

"In the Sixties, Doctor Strange entered the Marvel Comics universe and became a whole fresh new voice to the world of Marvel Comics," said director

and screenwriter Scott Derrickson. "The comic was an origin story, it was full of mind-trippy visuals, and it was a left turn in the Marvel universe. The film we've made is all of those things, going off the great creativity of Stan Lee and Steve Ditko."

Like most magic, whether it's coming from David Copperfield or Houdini, it's still magic even if you know how it's done. In Doctor Strange's case, knowing how it's done makes it that little bit more fascinating.

*Doctor Strange* will represent one of the first times magic has made its way into the Marvel Cinematic Universe (unless we're counting Scarlet Witch's very specific brand of it), so we're expecting something new. Could this be the end of the MCU as we know it? Whatever the studio has in store for us, it will be something different, which is why we spoke to *Doctor Strange*'s visual effects supervisor Stephane Ceretti about creating the magic.

Though Derrickson had a clear idea of what he wanted for the Sorcerer Supreme when he joined the film in 2014, Ceretti tells us that the brainstorming process for the film's visual aspect was a group effort. When he came on board with Charles Wood, the film's production designer (who also worked on *Avengers: Age Of Ultron*, *Guardians Of The Galaxy* and *Thor: The Dark World*), Derrickson called for a meeting in LA ➤



# COVER FEATURE

Doctor Strange

## ENCYCLOPAEDIA OF THE MYSTICAL ARTS

Your guide to the mysterious and overly complicated world of Doctor Strange

### EYE OF AGAMOTTO

Contained within the amulet Strange wears around his neck, the Eye of Agamotto is a weapon of wisdom that radiates a powerful mystical light. It allows the wearer to see through all disguises and illusions.



### SANCTUM SANCTORUM

Built on a site of pagan sacrifices and American Indian rituals, the Sanctum Sanctorum is Strange's New York townhouse that doubles as a place to practice sorcery, and is protected by a spell of mystical force.



### DORMAMMU

Described as 'something worse than a demon', Dormammu is an ancient being, an inter-dimensional entity and the mortal enemy of Strange. He inhabits an alien realm that defies the laws of Earth's physics.



### ASTRAL PLANE

The Astral Plane is another dimension in and beyond the material plane in an equivalent space to our own. Here, the life energies and consciousnesses of other beings are visible to sorcerers and adepts.



### SORCERER SUPREME

'Sorcerer Supreme' is the title held by each dimension's greatest magic practitioner. As the role is held in such high esteem and power, Sorcerer Supremes are occasionally challenged for their title.



### BOOK OF THE VISHANTI

As the greatest known source of white magical knowledge on Earth, the *Book Of The Vishanti* is a highly coveted grimoire. Indestructible, it contains spells of defensive magic and was written by authors unknown.



### CRIMSON BANDS OF CYTTORAK

This powerful spell takes the form of large, red, glowing ribbons that are usually used to capture or imprison a target. The bands can even be sent out en masse to pick a specific target out of a crowd.



### SPELL OF HOGGOTH

Hoggoth is an ancient magic entity of order that has been known to appear in a variety of forms. The Spell of Hoggoth, or Mists of Hoggoth, is used to cause sleep and forgetfulness.



Strange studies the mystic arts under the tutelage of the Ancient One (Tilda Swinton).

after gathering a large collection of images, videos and other visual references, each being strongly connected to the *Doctor Strange* comics. Then the three of them got straight to work for a couple of weeks.

"Starting from what Scott had gathered, he was very open about it," says Ceretti. "He was like, 'Guys, you've worked on this, you've been gathering stuff for years, things I haven't seen. Bring everything to the table and let's look at everything.' So we kind of started from these original packets of images and went around and looked at more video references, even more photos, books, stuff that we gathered on the Internet, just to try and find some ideas and make sense of everything that was in the script."

Once they had an idea regarding the imagery that would suit the film, they went through the script and started attaching the images and concepts to the stories they wanted to tell. "We started pre-vis [previsualisation], and Scott was very open to getting the pre-vis guys to start work very early and kind of nail all the sequences," Ceretti explains. "It was a collaborative effort. Obviously, Scott was driving it, but he was very open to all the ideas that he wanted to bring to the table."

But was working with so much freedom better than following a preconceived idea? "It depends; sometimes it's good to have clarity," he laughs, "but for that project, that specific one, I think this is such a huge undertaking... It was good to be like that, to be open. And also because it's



Strange is nursed back to health by Christine Palmer (Rachel McAdams).



This will show yet another side to the MCU.

just like we were trying to do something that was a little bit different. It's good to be collaborative and open about it. I think it's a great thing for this film, actually."



**FOR THIS STORY IN PARTICULAR – STRANGE'S ORIGIN – NAILING THE MAGICAL EFFECTS WAS KEY. THEY WANTED TO MAKE THEIR HERO'S JOURNEY BIG, BOLD AND MAGICAL, WHILE STILL STAYING TRUE TO THE COMICS.**

"We had lots of references from the comics about the kind of magic that Strange is doing and what belongs to that world," says Ceretti. "We had references for his Cloak of Levitation, the way they go into the Afterworld, the dimensions that he's travelling through, the kind of magic... He's using Mandalas and Moon Shields and all that stuff. All these things were inside the comics, but we tried to approach it in a more optical and physical way."

Stephen Strange may technically be a Disney character now, but Derrickson was adamant that the magic didn't look too much like "pixie dust and smoky stuff", as Ceretti puts it. "He wanted it way more cool and real and tangible," he says. "So we looked at long-exposure photography, we looked at how things move, how things behave in real life and how we apply magic, how did we make magic look like something we can relate to in certain ways? So that was really Scott's mandate throughout the film. He was trying to make things that are real moving in



## SLEIGHT OF HAND

A well-practiced hand can do magical things...

### THE ICY TENDRILS OF IKTHALON

This spell was named after Ikthalon himself, mirroring his powers. It conjures powerful tendrils that entrap the intended target in a freezing cold coating of ice, rendering them incapable.

### THE DEMONS OF DENAK

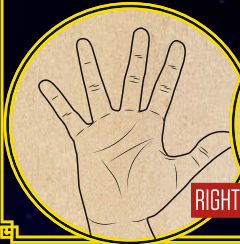
Numerous invisible claws manifest in the air with the Demons of Denak enchantment, which can then be used for attack or to rip apart various objects. The conjurer of this spell must use it wisely.

### THE ROAMING POWER OF INPARTIOR

The sign of the horns can be used to charge all portable devices on the go, so you can check your emails after a sorcery battle. However, it's not compatible with anything made before the iPhone 5.

### THE CHEESY STRINGS OF PAPA JOHN

This gesture summons pizza. The hand becomes a functioning phone and automatically calls the nearest pizza parlour. As hands can't talk, you have to speak into the pinky finger to actually order.



RIGHT HAND



LEFT HAND



The former surgeon is taken well out of his comfort zone.



a way that isn't real, but at least you can relate to the fact that it looks real. It was really about that."

When we speak to Ceretti, he still has lots to do. At the time of going to print, it had just been announced that *Community* creator Dan Harmon had been hired to shoot additional scenes, so production is far from over. Ceretti, though professional and optimistic, would be the first to admit that he and his team are feeling the pressure. "Always!" he laughs. "But it's part of the job, so it's okay."



**T**HE PRESSURE IS DEEPENED EVEN MORE BY THE FACT THAT, SINCE ITS FIRST OFFICIAL ANNOUNCEMENT, FANS HAVE BEEN EXPECTING BIG THINGS FROM DOCTOR STRANGE. MORE SPECIFICALLY, THEY'RE EXPECTING SOMETHING

mind-blowing as far as the visual effects are concerned.

"We're just trying to explore something a little bit different again," says Ceretti. "You don't know how people are going to react, but it's worth trying to be different."

'Different' certainly comes across in the trailers, what with the *Inception*-esque effects and the unique design of the Sanctum Sanctorum, where Strange resides with his manservant Wong (Benedict Wong). But trailers are always pulled together way before the VFX team really gets into the meat of the film. If what we've seen so far is just an appetiser, we're in for a real treat with the main course. "The trailers are really just the tip of the iceberg," says Ceretti. "We've got way more that we need to get done."

As the *Doctor Strange* comics themselves rely so heavily on the visual side of things (even though *all* comics are visual, really) to tell their stories of sorcery and other dimensions, the film has its work cut out for it to translate the magic in all its forms to the big screen. Inspiration for the film's aesthetics came from the strangest of places.

"We looked at a lot of things, like kaleidoscopic stuff, 3D fractals, obviously the optical illusions from [graphic artist]

THE TRAILERS  
ARE REALLY JUST  
THE TIP OF  
THE ICEBERG  
STEPHANE CERETTI



# COVER FEATURE

Doctor Strange



Chiwetel Ejiofor as Mordo, another student of the Ancient One.

**H**OWEVER, THE TEAM ALSO HIT A COUPLE OF SPEED BUMPS ALONG THE WAY. WHEN ASKED ABOUT THE MOST CHALLENGING EFFECT THE FILM REQUIRED, CERETTI LAUGHS. "THEY'RE ALL CHALLENGING!" HE TELLS US.

"The thing with this film is that every single shot is a bit of a challenge because they all have their own little issues. But I would say Astral Projection [Strange's power to separate his spirit from his body to gain Spirit Physiology] has been hard, for many reasons. It won't look very difficult when it's in the movie, but it's been a challenge to get it right. Creating all these environments and creating all these dimensions that we're travelling to from the visual point of view and a research and development point of view has been very challenging."

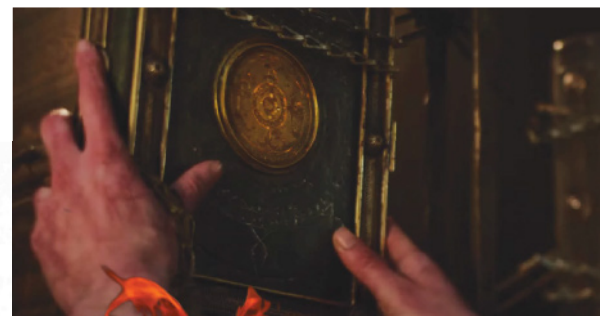
Occasionally, Ceretti and his team come up against an effect or an idea and find themselves thinking, we have no idea how to do this. "It does happen!" Ceretti laughs. "It does, but we always find a way. You just need to get your head around it, especially when you do things that are not related to something you can match to or whatever."

With many films set in our own world, the effects are often easier to get your head around. For example, if you're attempting to execute an effect involving a car, you can just look at an actual car, see how it looks and try to replicate it, Ceretti explains. "It's not straightforward, but you can cling to something." However, points of reference become a lot more difficult when what you are imitating doesn't exist. "When you're going into worlds that have never been done before and when it's so subjective, the story you want to tell and all that stuff, there's lots of creativity involved at that point. It's very hard to get everybody in line and also to make sure we're doing the right thing."

"These are very challenging and you just do it bit by bit. You do concepts, you start working on the effects and then you discover other things. It's an ever-evolving process. This film is very difficult in that sense because even



It's hard not to be sold on Benedict Cumberbatch as Strange.



Mads Mikkelsen is on lead villain duties as Kaecilius.



**"IT'S LIKE GUARDIANS: WE'RE TRYING SOMETHING DIFFERENT"**  
STEPHANE CERETTI

SEE NOW



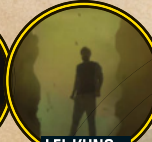
## CLASS IS IN SESSION

Before the masters found their students, there were personal ads...



### THE ANCIENT ONE + DOCTOR STRANGE

Centuries-old master of the mystic arts seeking a student to impart wisdom of multiple dimensions with. Must be ready to take on great responsibilities not of this world. Must not suffer from motion sickness.



### LEI-KUNG + IRON FIST

Immortal martial arts master looking for a potential student to train weeknights, weekdays and weekends. Rates per hours. Price on request. Cash only.



### STICK + DAREDEVIL

WANTED: A student without fear to master martial arts and hone their abilities under an experienced sensei. Deadly serious. No time wasters.



### PROFESSOR X + STUDENTS

STUDENTS WANTED for a new school for gifted youngsters. All abilities and mutations welcome. Email Professor Charles Xavier at prof\_x@xsfgy.ac.uk.



### HANK PYM + SCOTT LANG

PRODIGY WANTED for a series of elaborate schemes and experiments. No experience necessary. Contact Pym Industries with the password 'Baskin-Robbins'.



### ULTRON + VISION

Entity needed for complete download and world domination.

## PLEASE TAKE A NUMBER

518-457-735 518-457-735 518-457-735 518-457-3478 518-457-3478 518-457-3478 518-457-7845 518-457-7845 518-457-7845 518-457-9636 518-457-9636 518-457-9636 518-457-9636 518-457-2626 518-457-2626 518-457-2626 518-457-2424 518-457-2424 518-457-2424 518-457-2424

Visually, this stands out from Marvel's previous output.

though you start with ideas and everything feels like it's good, things work and don't work so you have to redo it and work around the issues and find ways to make it look as you want it to look. It's constantly thinking about what can we do to make it better and how do we get there."



**D**OCTOR STRANGE IS THE FOURTH MARVEL STUDIOS FILM CERETTI HAS WORKED ON, AND HIS SECOND AS VFX SUPERVISOR (AFTER GUARDIANS OF THE GALAXY). HE REVEALS THAT ONE OF THE BEST THINGS ABOUT THE

studio is that it hires a lot of the same people. As a result, the returning crew has become something of a family, and working as a unit and sharing ideas is second nature.

"[Doctor Strange] is a little bit more like *Guardians* in the sense that we're trying something that is a little bit different," he says. "In *Guardians*, we were going to space and travelling through the galaxies, and in this one we're using magic and travelling to other dimensions, so it's another type of challenge... But I think everybody is really excited about it, and we're all trying to bring in new ideas. The studio has been very supportive about it, and trying to be very involved and pushing the envelope on that one as well. They are fearless in that sense, which is pretty cool."

'Fearless' is a key word when it comes to *Doctor Strange*. It's set to push boundaries as far as the visual aspect is concerned, which is something the VFX department has taken in its stride. "It's always been my thing, working on

these kinds of things that are a little bit different," explains Ceretti. "I like doing that. It's kind of stressful, because you don't always know how it's going to end up looking, but it's good in that sense because it's creative. I like that side."

Another example of this lack of fear is its departures from the comics. While Cumberbatch and Benedict Wong are pretty faithful incarnations of Strange and Wong, the rest of the casting involves substantial liberties. Swinton's Ancient One has been gender-swapped from the comics (although there was controversy over the decision to remove the character's Tibetan origins), and Chiwetel Ejiofor's Baron Mordo was white in the source material. Also, Mads Mikkelsen's antagonist Kaecilius is named after a little-known antagonist (although he's been described as an amalgamation of various Strange foes), and Christine Palmer (Rachel McAdams), while one of the original Night Nurses, isn't the classic incarnation.

"The thing is, we have to find the balance between doing everything we can, and not everything we can," finished Ceretti. "It always needs to be at the service of the story. So you're always thinking, am I going too far? Or, is this too crazy? Are people still going to relate to what's happening to the characters? It's finding that balance. I mean, we're pushing it on this one, to be honest. We're really pushing it. But I think that it's part of the film. It needs to be that film. If you don't go crazy and cuckoo on *Doctor Strange* then you'll never do it anywhere." ☞

*Doctor Strange* will be released in cinemas on 28 October.



Benedict Wong as the appropriately named Wong.





# COVER FEATURE

Doctor Strange

# IT'S A KIND OF

## MEET THE TEAM

The supporting characters you need to know about

### WONG

**FIRST APPEARANCE:** *Strange Tales* #147

Wong is more than he gets credit for. Not just Strange's valet, he's also been a martial and mystic arts student, and the co-administrator of the Stephen Strange Memorial Metaphysical Institute.



### BARON MORDO

**FIRST APPEARANCE:** *Strange Tales* #111

This is one mean bastard. A former student of the Ancient One, he went down a wrong path somewhere, and now regularly cohorts with Dormammu. He's one of the most powerful sorcerers in existence.



### THE ANCIENT ONE

**FIRST APPEARANCE:** *Strange Tales* #110

Has many years on Earth as a mystic mentor, apprentice doctor, village protector, farmer and sorcerer under his belt. His authority comes from a prolonged study of sorcery and a vast mystical knowledge.



### DORMAMMU

**FIRST APPEARANCE:** *Strange Tales* #1260

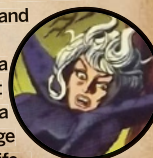
Also known as the Dread One, Eater of Souls, Lord of Chaos and the Great Enigma. He was born untold thousands of years ago in the dimension of the Faltine, and is composed entirely of pure mystical energy.



### CLEA

**FIRST APPEARANCE:** *Strange Tales* #126

As the daughter of Prince Orini, heir to the Dark Dimension, and Umar, Dormammu's sister, Clea comes with a lot of baggage. And that was before she started a relationship with Strange and later became his wife...



## ESSENTIAL DOCTOR STRANGE READING

WORDS POPPY-JAY PALMER

### THE ORIGIN OF DOCTOR STRANGE (1963)

(*STRANGE TALES* #115)

**WRITER:** Stan Lee  
**PENCILLER/INKER:** Steve Ditko  
**LETTERER:** Sam Rosen

Strange makes his first ever appearance in *Strange Tales* #110, but it's not until five issues later in 'The Origin Of Doctor Strange' that we really find out just what he is and where he's from. The story obviously also forms part of the basis for the film, where we'll see him being introduced to magic and mastering his skills.



### INTO SHAMBALLA (1986)

(MARVEL GRAPHIC NOVEL VOL 1 #23)

**WRITERS:** JM DeMatteis, Dan Green  
**PENCILLER/INKER:** Dan Green  
**LETTERER:** Ken Bruzenak

In this mature and impressive graphic novel, Doctor Strange finds himself having to make difficult choices when the benevolent Lords of Shamballa pay him a visit. The rich, symbolic story, great character exploration and beautiful watercolour artwork from Dan Green make *Into Shamballa* a Strange adventure fans will continue to revisit over and over again.



### DOCTOR STRANGE: THE OATH (2006)

**WRITER:** Brian K Vaughan  
**PENCILLER:** Marcos Martin  
**INKER:** Alvaro Lopez  
**COLOURIST:** Willie Schubert  
**LETTERER:** Javier Rodriguez

This fun five-part arc helped launch Doctor Strange into the modern era of Marvel, and focuses heavily on the relationship between Strange and Wong. When the latter develops an inoperable brain tumour, the Sorcerer Supreme uses the Eye of Agamotto to track down the fabled Panacea, the cure for everything.



### THE ETERNITY SAGA (1965)

(*STRANGE TALES* #130-146)

**WRITER:** Stan Lee  
**PENCILLER:** Steve Ditko  
**LETTERER:** Artie Simek

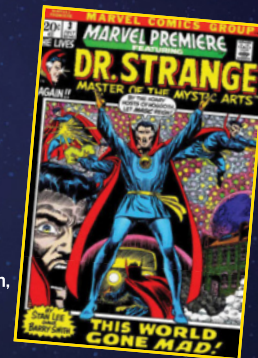
Strange gets more than he bargained for in the *Eternity* Saga when Dormammu and Baron Mordo team up against him and his mentor, the Ancient One. The only way they can even attempt to defeat them is by acquiring a mysterious and very inaccessible cosmic entity known as Eternity.

### THE SHUMA GORATH EPIC (1965)

(MARVEL PREMIERE #3-14)

**WRITER:** Stan Lee  
**PENCILLER:** Barry Smith  
**INKER:** Dan Adkins  
**LETTERER:** John Costanza

When an ancient cult summons the cosmic horror Shuma Gorath, Strange attempts to prevent a global catastrophe until he is accidentally cast into another dimension. Now faced with the task of getting back home, as well as witnessing the birth of creation and fighting an ancient sorcerer called Sise-Neg, it seems like all odds are against him.



### DOCTOR STRANGE & DOCTOR DOOM: TRIUMPH & TORMENT (1989)

**WRITER:** Roger Stern  
**PENCILLER:** Mike Mignola  
**INKER:** Mark Badger  
**LETTERER:** Jim Novak

When the soul of Doctor Doom's mother becomes entrapped in Mephisto's realm, the Vishanti enlist the help of Doctor Strange in an effort to free it. Doom takes centre stage for most of the graphic novel, but Strange himself still experiences a bit of a cognitive journey as he takes on the role of saviour.





# MAGIC

DOCTOR STRANGE

It's A Kind Of Magic: Essential Doctor Strange Reading

## THE DOMAIN OF THE DREAD DORMAMMU!

(1964) (STRANGE TALES VOL 1 #126)

**WRITER:** Stan Lee  
**PENCILLER:** Steve Ditko  
**LETTERER:** Artie Simek

This exciting adventure stands out for a number of reasons: it features the first time Strange has a run-in with Dormammu, who invades our world from the Dark Dimension, comes up against The Mindless Ones, and meets his long-time girlfriend Clea. The Ancient One also finally bestows upon him the Cloak of Levitation and the Eye of Agamotto.



### DID YOU KNOW

DOCTOR STRANGE WAS ONE OF THE ORIGINAL CO-FOUNDERS OF THE DEFENDERS, ALONG WITH SILVER SURFER, HULK AND NAMOR

## THE CRYPTS OF KAA-U & TIME DOOM

(MARVEL PREMIERE #10 & #13) (1973)

**WRITERS:** Steve Englehart, Frank Brunner  
**PENCILLER:** Frank Brunner  
**INKERS:** Ernie Chua, Crusty Bunkers  
**COLOURISTS:** David Hunt, Frank Brunner  
**LETTERER:** John Costanza

Though they are technically different story arcs, together they tell the full tale of the Ancient One's death and how Strange took his place as Sorcerer Supreme.



## THE MONTESI FORMULA

(DOCTOR STRANGE #59-62)

**WRITERS:** Steve Englehart, Marv Wolfman, Roger Stern  
**PENCILLERS:** Steve Leialoha, Dan Green, Geen Colan  
Strange butts heads with the Emperor of the Undead in this fun story arc. To maintain the upper hand, Strange has no choice but to team up with Blade and the Nightstalker as he searches for the only thing that could rid the world of Dracula forever: *The Darkhold*.



## DOCTOR STRANGE AND THE AVENGERS

The Sorcerer Supreme's team-ups with Earth's Mightiest Heroes



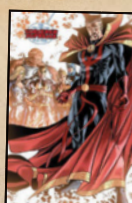
### NEW AVENGERS: ILLUMINATI

Strange joined forces with Namor, Tony Stark, Reed Richards, Black Bolt and Charles Xavier to create a secret team called the Illuminati, with one of their acts being to exile Hulk. Leading to...



### WORLD WAR HULK

Doctor Strange ended up taking things a step too far when he used dark magic in an attempt to defeat Hulk after his hands were crushed. The defeat ultimately led him to relinquish his title of Sorcerer Supreme.



### SORCERER SUPREME ONCE MORE

After his replacement, Brother Voodoo, is killed when Agamotto decides he wants his Eye back, Earth is left without a Sorcerer Supreme. As you would expect, he returns to save the day.

“WE ALWAYS WORK FROM STORYBOARDS, SO IT'S LIKE WORKING FROM COMICS ANYWAY!”

STEPHANE CERETTI





# MUST-SEE TV

Supergirl



**SUPERMAN IS SUCH AN  
ICON. HE'S A SYMBOL OF  
AMERICAN CULTURE,  
OF WORLD CULTURE**

TYLER HOECHLIN





# RISE OF THE HOUSE OF EL

**EVERYTHING'S COMING UP SUPERGIRL. EXECUTIVE PRODUCER ALI ADLER AND STARS MELISSA BENOIST, MEHCAD BROOKS AND TYLER HOECHLIN TALK TO US ABOUT SEASON 2, THE CW ERA AND MORE...**

WORDS POPPY-JAY PALMER INTERVIEWS STEVE WRIGHT, EDWARD GROSS

**A** LOT IS CHANGING FOR SUPERGIRL COME SEASON TWO. AFTER 20 EPISODES OF TRYING TO SORT OUT HER FAMILY PROBLEMS, HOPING HER BOSS WILL GET her name right and keeping the citizens of National City safe, things are starting to go pretty well for Kara (Melissa Benoist). Her relationships are all in a good place, she finally got a bit of action from her crush, and her boss gave her a much-deserved mystery promotion (with an office!). Everything's coming up Danvers.

But Kara won't be the House of El's only representative this coming season. Though she was always quick to IM her cousin, Superman, in her downtime through Season One, he has never actually made a proper appearance (if you don't count his silhouette in the pilot episode). But that's about to change: Kal-El is due for a visit to National City.

*Teen Wolf's* Tyler Hoechlin is taking on the iconic role. "I don't know why they were so nice to me, but this was one of the easiest experiences I've had as far as getting a job," he tells us. "I had a great meeting with Greg Berlanti and

Andrew Kreisberg over there. We had a kind of common love of certain things about the character, different things about his personality, what makes him, the responsibilities he has and things like that. We just kind of hit it off about that, so there was that meeting, and that was it. I got a call a couple of days later that we were going to go forward, and I was like, 'Sweet. Very cool.'"

As someone who grew up on Superman, Hoechlin couldn't be more thrilled about his new alter ego. "I watched Dean Cain on *Lois & Clark* all the time," he says. "Superman is such an icon. He's a symbol of American culture, of world culture. Playing him is all very surreal. I was driving in the car when I got the call, and my little brother is like, 'So you're playing Superman.' 'Yeah, I guess I am.' That is just so weird. It's not a sentence you really think about very often; I'm still kind of dealing with it!"

Benoist is as equally ecstatic that Supergirl's cousin is finally coming into the mix. "I think it's the perfect time," she tells us. "All of the interactions that she had with him last season, through the IMing and texting, never felt like enough to me. Their relationship is important. They're family, and she has things that he doesn't, and he has things that she doesn't. They're only going to reap benefits from each other. I am so excited about it."

"[Superman] is a symbol," Hoechlin adds. "The suit represents that and what he stands for, but for me I'm treating it like, 'Well, that's the suit he wears to work.' It's what anybody else does. He does what he does, and that's what works. Trying to find out who the guy is, what makes him tick, the way he responds to other people, things like that. That's more of the focus for me."

"The same is true with anybody, that different social settings or situations bring ➤



Family dynamics will be tested in Season Two when Kara's cousin comes to town.





It's official: *The Flash/Supergirl* crossover will be a two-part musical. Yes!



## SUPERGIRL: THE MUSICAL!

Featuring the casts of *Supergirl*  
and *The Flash*

### DISC ONE

KARA DANVERS

Bulletproof (La Roux)

JAMES OLSEN & CLARK KENT

Just The Two

Of Us (Bill Withers)

WINN SCHOTT

Mr Cellophane (Chicago)

J'ONN J'ONZZ

Life On Mars (David Bowie)

ALEX DANVERS

Eye Of The Tiger (Survivor)

CAT GRANT

Who Run The World (Beyoncé)

### DISC TWO

BARRY ALLEN

Flash (Queen)

JOE WEST

Father And Son (Cat Stevens)

CISCO RAMON FT CAITLIN SNOW

The Elements (Tom Lehrer)

IRIS WEST

Silly Love Songs (Wings)

HARRISON WELLS

Chain Reaction (Diana Ross)

out different personality traits," continues Hoechlin. "You have kind of different parts of your personality that stand out a little more. Just finding those differences, seeing which parts will come out more when he's Superman and which parts come out more when he's Clark. It'll be a fun thing to play with for sure."

**IN CONTRAST TO THE OTHER SUPERMAN CURRENTLY KNOCKING ABOUT, THE DC CINEMATIC UNIVERSE'S HENRY CAVILL, HOECHLIN IS HOPING TO LOSE THE ANGST IN**

favour of something a little lighter. "I think the tone of the show seems to be really different," he says. "Obviously the latest ones have been a little darker and a little heavier. This one is so full of hope and light and optimism. I'm actually excited about the fact that the show takes that tone, and it does offer that kind of an outlet. There's enough negative stuff on TV and in movies. I'm not going to



lie: I enjoy doing those films and telling those stories as well, but it's nice to be a part of something that is very uplifting and hopeful."

"DC has been so generous and cooperative in terms of giving us the best of their heroes and villains," says Ali Adler, *Supergirl's* co-creator, executive producer and sometimes writer. "I mean, we can have Superman this season for the first couple of episodes, a huge historic event for us, and there's going to be other names that you will hear soon. We're really hitting the ground running with Superman, and some of the villains that we're coming up against are familiar names, so it's going to be a great season."

Things are also changing in the real world as the show heads to The CW from its previous network home of CBS. As a result, it's joining its new Berlanti-verse brethren *Arrow*, *The Flash* and *Legends Of Tomorrow*. The move comes with a handful of benefits, some of which we outline in the handy guide on the opposite page, but the major one – at least in our eyes – is that it's going to make crossovers a whole lot easier.

After Season One's 'Worlds Finest', fans have been slightly desperate to get Kara and Barry Allen together again. As if answering most of our prayers, the creative teams of *Supergirl* and *The Flash* recently announced a two-episode

crossover musical episode. With the network change, Adler says that they are now able to pick and choose when it comes to planning crossovers. "That just makes it so creatively satisfying to have every option on the table, so we will cross over perhaps multiple times," she tells us.

"I think it's the perfect move, and it feels like we're in amazing company," Benoist adds. "I think we spent a lot of time last season cultivating how we wanted the show to feel and what Supergirl stands for. We're in a different demographic now, and the first three scripts I've read feel just more vibrant and exciting and rich. But I don't think the tone will change so much; it's still the same characters and the same themes."

"Already with the scripts it just feels younger and more vibrant," says Mehcad Brooks, who plays Superman's friend/personal photographer and Kara's main love interest, James Olsen. "It's not a dig at CBS, obviously, but it's like playing for the Patriots and then getting traded to the Giants. You have an opportunity to be a champion on either one, but they run different offenses. CBS is a more conservative demographic. It's an older demographic. We were kind of catering to that, but in a way that we didn't really know how, I think. I'm not sure we really fit in their wheelhouse. But The CW, it's perfect. It just feels more *us*."





## ONE OF THE THINGS THAT MADE SUPERGIRL'S FIRST SEASON STAND OUT WAS THAT IT WAS ESSENTIALLY ESTABLISHED AS A FAMILY-DRAMA

show, in the most literal meaning of the phrase. Many of the characters may not be actually related, but the writers always took time to explore the close and complex relationships between them, as well as packing the action and threat caused by the superhero side of things. The relationships are what keep us hanging on, week by week, itching to see more.

According to Benoist, the relationship between Kara and Cat Grant (Calista Flockhart) is the most important of all. "Cat is a hero herself, and really such a great mentor to Kara," she says. "What I'm excited about most in Season Two is just seeing how much Kara can come into her own as a woman, not just as Supergirl, but in her career, in her love life. Cat is such a voice of reason in any facet of her life. She always has sage advice, whether she knew she was talking to Supergirl or not. I think you'll see more of that."

Speaking of Kara's love life, things with James Olsen were left on a bit of a strange note in the Season One finale. Months of flirting and breaking up with other people for each other accumulated in a touching

gifted portrait and a sweet kiss, but they still haven't made anything 'official'.

"He's a love-struck young man," says Brooks. "He and Kara ended up lip-locked. Like any new relationship, there are ups and downs that are going to happen in the first few episodes. It's an office romance, a workplace romance. Also, she's still trying to find herself while he's getting his footing in National City, so it's a lot that has to go on. It just isn't going to be easy-peasy. I can't really talk about it, but there's a really good thing happening with Jimmy this season. It's going to change everything."

Superman's arrival in Season Two will also give us a look at something we've been bursting to find out more about since the pilot episode: the relationship between him and James. Ever since James first revealed that he and Clark Kent are friends, James has been unable to shut up about it. But then, of course, James has gone on to develop feelings for his best buddy's cousin. Just how shatterproof is the unbreakable bond of true friendship? Do Clark and James need to have 'a talk'?

"The talk happens, actually," says Brooks. "No one chokes anybody. That's a good thing, because I would lose. They have an honest and open conversation about how I feel and how Kara probably

feels... If you like a girl and you know her cousin, you're going to say something."

Then there's also the sibling relationship triangle between Kara, her biological cousin Clark, and her adoptive sister Alex Danvers (Chyler Leigh), and the possible rivalry that could cause.

"It's an odd situation, because you have this cousin who is one of the last surviving members of her race," explains Benoist. "They share that bond. Being the adopted sister, Alex might feel a bit put out about that. I do think there's more history there than what we've seen in the scripts so far, because Alex knew Clark. I mean, they all grew up together, basically. Clark was older than them. There could be some tension, and I think it's a dynamic that's interesting to explore."

"We hope to continue to surprise our audience, and I think there'll certainly be some big bad type of surprises, and more than that, some emotional surprises," promises Adler. "We really wanted to explore much more of the personal lives of our cast, not just do all the villains of the day, but also explore their emotions and psychology alongside it." Just don't make us cry. That's all we ask. ☺

*Supergirl* airs on Sky 1 from 24 October.

## THE JOURNEY TO THE CW: DEBUNKED

### Everything you need to know about the network change

So *Supergirl* has switched networks, moving from CBS to The CW. Here are all your burning questions answered, and why Kara and co are better off in their new home.

#### First off, why did it move?

Well, *Supergirl*'s former network, CBS, decided the show wasn't worth pursuing after the first season. It cost them around \$3 million per episode to produce, making it their most expensive first-year show, and we guess the ratings weren't high enough to justify splashing out that much again on a second season.

#### But didn't The CW reduce the budget anyway? Won't that affect the show?

Not necessarily. It's true that the budget has been reduced considerably, but that just means that it's now similar to the budgets of its sister shows, *Arrow* and *The Flash*. And let's be honest, CBS's effects weren't that much better than The CW's usually are.

#### But is it still being filmed in LA?

No. This is sort of to do with the new budget too, as filming in LA can be quite pricey. Instead, it's heading to Vancouver, where *Arrow*, *The Flash* and a whole load of other CW shows are filmed.

#### Why is The CW so obsessed with filming in Vancouver?

There are so many reasons! It's cheaper (Canadian dollars go a lot further). There's not much snow in winter so it's good for year-round shooting. Its mix of buildings and landscapes means it acts as a good stand-in city for pretty much anywhere you want it to stand in for. It's got some excellent local VFX and computer animation studios. It's just an all-round great place.

#### So if everyone is in the same place...

Yep! So that means there is even more opportunities for crossovers!

#### Are there even any downsides?

Yes, one. And it's kind of a big one.

#### I can handle it.

Okay. Calista Flockhart wasn't down for relocating to Canada for a portion of the year to shoot, so for a while it looked that she was leaving the show. She agreed to stay on as Cat Grant in the end; she just won't be in Season Two all that much.

Ah, that sucks. Right?



The budget cut means that there will be less special effects.

THE TALK HAPPENS. NO ONE CHOKES ANYBODY. THAT'S A GOOD THING, BECAUSE I WOULD LOSE

MEHCAD BROOKS



Lucy Lane (Jenna Dewan Tatum) was put in charge of the DEO at the end of last season.



# AND JUSTICE FOR ALL

**AFTER SAVING THE WORLD LAST YEAR, DC'S LEGENDS OF TOMORROW IS BACK FOR MORE IN SEASON TWO. THE CAST AND CREW TALK MOVING FORWARD, NEW CHALLENGES AND THE JUSTICE SOCIETY...**

WORDS  
EDWARD  
GROSS

**VICTOR GABER ON MARTIN STEIN**  
"Obviously, what's interesting about the show for the real nerds is the whole time-travel thing. To me, it's always about relationships and what's happening between people. I'm sure all the science and special effects are great, but that's not what I signed up to do. I come from the old school where people have conversations, and people are motivated to take action. I'm always looking for that in a script, and when it's not there I say, 'I need something with more potential.' I definitely see that changing in Season Two."

**FRANZ DRAHEH ON JAX**  
"Things are definitely moving forward. At the end of last season, Jax found out that he could transmute objects. We'll definitely be exploring that, finding out what he can do. Also, Jax and Stein definitely have their issues resolved, and they're on the same page. We're more of a cohesive unit now. Dependent on the situation, there will be some falling out, of course, and there will be some issues. I like to think of the Legends team as a bit of a dysfunctional family. Of course there are some issues, but for Jax and Stein, we're on the same page and we have stuff figured out."

**F**ANS OF DC'S LEGENDS OF TOMORROW WILL BE SURPRISED BY THE SHEER NUMBER OF CHANGES THAT WILL GREET THEM AS THE SHOW EMBARKS ON ITS SECOND SEASON. THE OVERALL APPROACH IS DIFFERENT. THE CAST HAS

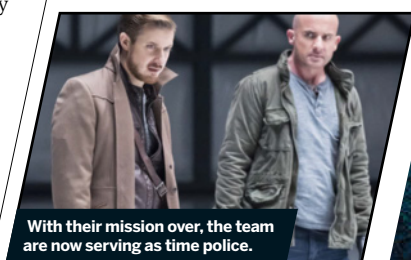
undergone a bit of a shake-up, there will be connections to the Justice Society, as well as more of the DC Comics universe, and a massive crossover event with *Arrow*, *The Flash* and *Supergirl*.

"The biggest lessons we learned from Season One is that before you make a first episode, it's a good idea to take a deep breath and think about its ramifications," says executive producer/showrunner Phil Klemmer. "The fact that we didn't do a pilot and went straight to series was really like stepping on a moving train, and we didn't know where it was headed. You could change the speed and conceivably run up ahead and try to move the tracks a little bit, but it's not easy to do. It's much easier to do at the incubation stage."

The show, he says, was taken apart and rebuilt piece by piece, with much more deliberate thinking about the direction

taken by the writers. A lot of the story of Season One felt 'compulsory' due to the way the pilot was designed – an approach that will not be replicated in Season Two.

"Vandal Savage," Klemmer explains, "killed Rip's family, and it's like, 'Well, you've got to avenge that.' We said that Savage is going to ruin the world, and they've got to stop that. We revealed who our bad guy was, and that doesn't leave much room for mystery. In Season Two, we decided to take it slow instead of showing all our cards and letting it all unfold incrementally – really indulge the mystery and letting our villain or evil forces develop organically alongside our guys and their mission, just allowing them



With their mission over, the team are now serving as time police.



LEGO

MORROW

And Justice For All

**DOMINIC PURCELL ON HEAT WAVE**

"As much as I would like to think that Mick is evolving, I don't really think he is, to tell you the truth. I think he's just pissed still, and hasn't worked out how not to be pissed. He's just this firebrand; very impulsive, instinctual, and his emotions are always simmering. He's constantly like this simmering volcano, and I don't know what the fuck's going to happen to the guy. That's what makes him interesting."

**ARTHUR DARVILL ON RIP HUNTER**

"Rip has fully changed into his own person. Hopefully we'll see some lighter moments from Rip this season, but also I'm very aware that there has to be an underlying sadness, having lost what he's lost. His whole life was about saving his family and he didn't achieve that, so it's awful. I think there will be some of that, but there's also a huge twist quite early on that changes everything."

**CAITY LOTZ ON WHITE CANARY**

"Last season Sara lost her sister, Laurel, but she's okay. Somehow, Sara's always okay. She's like a cockroach; you just can't stop her. At the same time, she's not over it. That's the deepest burn that she's ever felt, and it's being carried on into this new season. Revenge seems like a very Sara thing to do, so that definitely seems a possibility."

**BRANDON ROUTH ON THE ATOM**

"Ray's journey has been touched on before, but will be elaborated more this season, and that is the journey to what it really means to be a superhero. Is it the powers, or is it the person? These are your abilities, this is the suit, but you are the person using it."

"This season, everybody has more of a concrete task, so Ray is definitely more on the computer side; the programming side of working the ship and doing some other things that are akin to his background. Tech is an important part of the show, and one of the things about tech is that there are always new evolutions and new upgrades, so at some time you have to test it. A lot of the time what happened is it's testing on the fly, because there's no time to do anything else. There's no time to workshop it, you know? Life is hanging in the balance. We'll continue to deal with that as well."





# MUST-SEE TV

Legends Of Tomorrow



## MAISEI RICHARDSON-SELLERS ON VIXEN

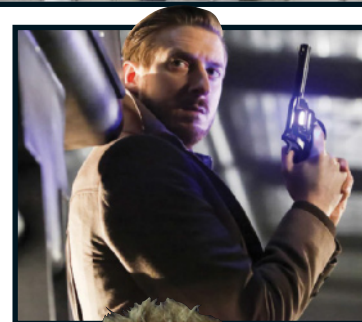
"Vixen's thing is that she can channel any animal alive through instinct and use their body of skills. So yeah, I channel them, and then it just comes out of me. For background, I've been watching the online [animated] show. The Vixen in the comics is a very strong but damaged woman. She's been through a lot, and I think it's important to bring aspects of that in. Also she has this fire, this really strong sense of justice, so that's what I think she'll do: fight to the end."



There are all-new challenges for the remaining Legends this season.

**THE FUN OF THE LEGENDS IS WHEN THEY'RE NOT ON TASK. YOU WANT THEM BITCHING AT EACH OTHER, STABBING EACH OTHER IN THE BACK IN A FUN WAY. AS TIME POLICE, YOU WANT THEM TO SCREW UP**

PHIL KLEMMER



more breathing room to be themselves, because we put such a responsibility on them saving the world that you kind of hated them if they were ever not on task.

"Quite frankly, the fun of the Legends is when they're *not* on task. You want them bitching at each other, you want them stabbing each other in the back in a fun way. As time police, you want them to screw up. I think Season Two is going to feel light, but not in a frivolous way; light in a way that allows us to explore the characters a little more."

As to why it felt right to include the Justice Society – composed of Citizen Steel (played by Nick Zano), Hourman,

Obsidian, Stargirl and Doctor Mid-Nite – in the new season, he offers, "We always said that *Legends* is a story about a dysfunctional family, and the way they highlight that is to have them meet the idealised version of themselves. It's almost like if I had to go back and join the greatest generation and fight at Normandy. You know, I was complaining about my sandwich because it had mayonnaise on it and I didn't want mayonnaise. Boo-hoo. The guys at Normandy are just like, 'I'm in this vehicle getting shot at.'"

The Legends and the Justice Society will also have foes in the form of new supervillain team the Legion of Doom,

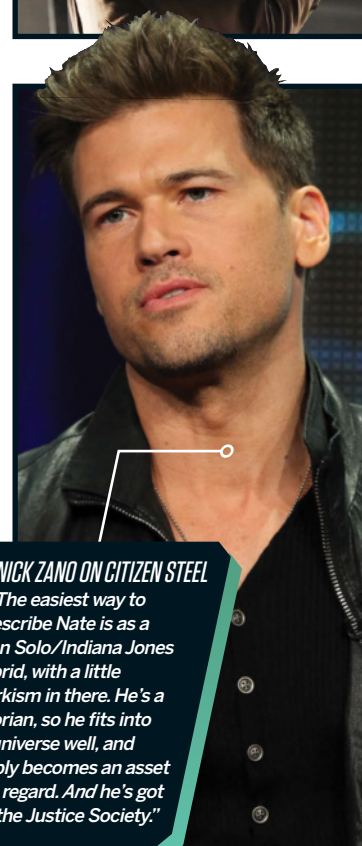
composed of familiar faces Damien Darhk (Neal McDonough), Malcolm Merlyn (John Barrowman), Reverse-Flash (Matt Letscher) and Leonard Snart (Wentworth Miller), who is back as part of a multi-show deal despite having apparently perished last year. We suspect time travel is involved. With the two new teams on board, the Legends look like they'll be carving out a niche for themselves.

"Our Legends are like me," adds Klemmer. "They're millennial babies with their own baggage, dysfunction and all that. All of a sudden they're standing next to these Golden Age heroes, who are just like the prototypical superheroes. It reminds some of our characters of their deficiencies. For the others, it's like, 'Look, you guys are no fun. What's the purpose of having powers if you don't indulge them and use them selfishly sometimes?' It's a generational culture clash we thought would be fun, and one we could accomplish through time travel." ☞

*Legends Of Tomorrow* Season Two will air on Sky later in 2016.



Last season, Martin (Victor Garber) and Jax (Franz Drameh) turned a corner in their relationship.



## NICK ZANO ON CITIZEN STEEL

"The easiest way to describe Nate is as a *Han Solo/Indiana Jones* hybrid, with a little *Starkism* in there. He's a historian, so he fits into this universe well, and possibly becomes an asset in that regard. And he's got ties to the Justice Society."



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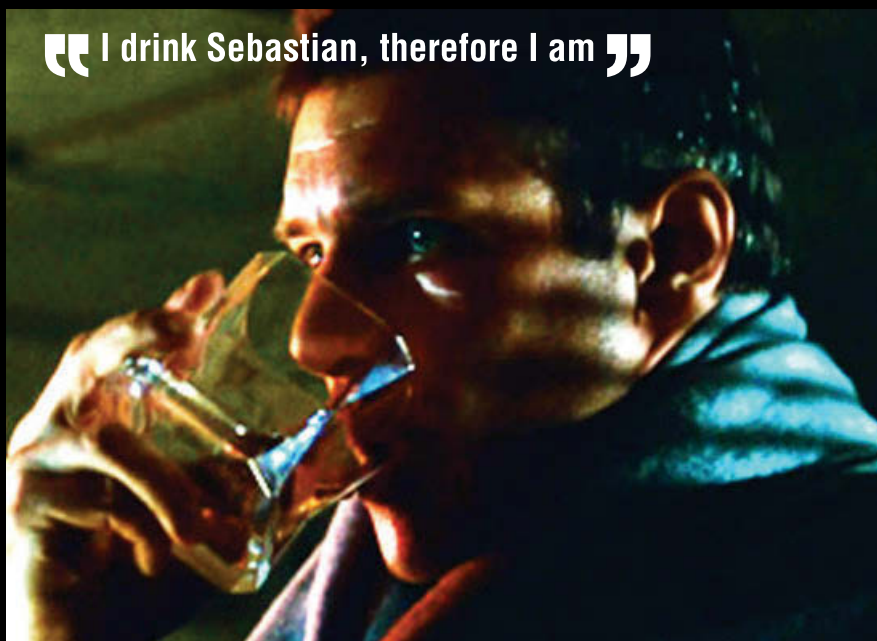
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“ I drink Sebastian, therefore I am ”







## WELCOME TO MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN

Welcome, students, to another year at Miss Peregrine's. Well, we say another year, although our existence in the loop means that it will be another year of the same day, lived over and over again. We're perfectly safe from the outside world here, as long as we remember to wind back the clock.

And because we're perfectly safe, you're perfectly free to live your life exactly as you wish, and celebrate the special things that make you... you.

So whether that's being able being able to hurl flames from your hands or control flying insects with the power of your mind, your abilities are welcomed here. No one will judge you for bringing the dead back to life or using the mouth in the back of your head to eat your dinner.

A word of warning: if you should happen to see someone who you don't know, please report them to a member of staff immediately, especially if there's something sinister about their eyes...

“THAT’S A REALLY  
IMPORTANT PART OF THIS  
FILM – WHAT MAKES YOU  
DIFFERENT OR PECULIAR,  
YOU SHOULDN’T HIDE IT.  
YOU SHOULD CELEBRATE IT

ASA BUTTERFIELD





# SCARY POPPINS

TIM BURTON AND HIS CAST TELL US ABOUT BLENDING WEIRD, WONDERFUL, SCARY AND INSPIRATIONAL FOR MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN

WORDS JONATHAN HATFULL

**F**ILMMAKERS GET PIGEONHOLED. IF YOU DO SOMETHING GREAT, AND ESPECIALLY IF YOU DO IT MORE THAN ONCE, YOU'RE GIVEN A LABEL AND EXPECTED TO TROT OUT THE SAME THING AGAIN AND AGAIN. SOME LABELS, HOWEVER, ARE A

little easier to bear than others, like 'maker of brilliant and weird Gothic fairy tales'.

"Those things that inspire you as a youngster, they stay with you," says director Tim Burton. "Growing up in Burbank, which is a blank canvas, those stories, the old Universal horror films, the Roger Corman-Edgar Allan Poe films, any of those things, those were the things that made you explore your psyche. Gothic and the expressionist, they're like dreams. I think that's why I like those kind of stories, and I didn't set out and say I'm going to make a Gothic fairy tale; it's just that that's the vibe of what this particular thing is."

This particular thing is *Miss Peregrine's Home For Peculiar Children*, based on the novel by Ransom Riggs. It's the story of Jake (Asa Butterfield), a young boy who discovers a school of children with extraordinary 'peculiarities', watched over by the titular enigmatic headmistress (Eva Green), and it's a wonderful novel, tailor-made for a Burton adaptation.

"It's almost like it's begging Tim Burton to touch it!" enthuses Finlay MacMillan, who plays moody peculiar Enoch (he can resurrect things). "It's so Tim, and it's such a good story for him. He's amazing, but I think he's feeling very lucky that someone's come out with a book that's so well done. It's a really good match."

Indeed, although Burton is quick to stress that he has no interest in being put in a box, he's just as eager to talk about what drew him to the book. Riggs' novel incorporates weird and wonderful vintage photographs that the author found, and uses them to build a world in which these children and their guardians can live peacefully and celebrate their individual peculiarities. There's the boy with bees in his stomach, the girl who can fly, the invisible boy, the kid with the teeth in the back of her head... all these powers are unique, not to mention wonderful.

"I try to make all [my films] personal," Burton explains. "There are some that are more personal than others, but I connected very much to the Jake character. He's not a big action guy; he's somebody who doesn't feel that he fits in, and he feels like he's crazy. When you're emotional and smart, but you're

awkward... I don't think I'm the only person that feels that way; I'm sure a lot of people feel that way. The other kids, the idea of this weird family, that's what I liked about *Ed Wood*: the connection with a group of other weird people. But they're not really weird; they're just perceived as weird. So all those things are very personal, and I didn't have to go very far to feel those things."

The role of Jake is played by Asa Butterfield, star of *Hugo* and *Ender's Game*, and he tells us that Jake's journey very much reflects the message of the film. "He is taken out of what he thinks is the normal world, and thrown into all this chaos," he says. "The audience can relate to that; feeling out of place and feeling like, 'What am I doing here?' Everyone's been in that position before. But he comes to terms with what makes him odd, all these people accept him, accept his differences and embrace them, show them off. That's a really important part of this film – what makes you different or peculiar, you shouldn't hide it; you should celebrate it."

Celebrating the different and the peculiar is what Burton does best, and he's working with some fantastic material here. The book is a beloved bestseller ➤





The assembled cast are just as weird and wonderful as their book-based counterparts.

## TINY THINGS THAT MAKE IT MORE MAGICAL AND MYSTICAL AND OTHERWORLDLY. THAT'S WHAT MAKES HIM TIM BURTON THOUGH, ISN'T IT? ELLA PURNELL

➤ that has now had two sequels (*Hollow City* and *Library Of Souls*), and the Peculiars have legions of fans.

"My brothers had read the book – they loved it," laughs Ella Purnell, who plays Emma, the peculiar who can control the air, and whose relationship with Jake is key to the film. "They were like, 'Ella, please get this part!' I was like, 'I'm gonna try, boys!' It is aimed at young people, and one of the biggest, most prominent themes is that it's okay to be different. When you're a teenager you spend the whole time pointing at weird parts of your body. 'Is that normal, does everybody

have that weird knee thing?' And part of getting older is realising that everybody else is asking that question, and it's okay; it's okay to love yourself."

### THE KINDLY, OTHERWORLDLY AND OCCASIONALLY BIRD-LIKE MISS PEREGRINE REINFORCES THAT MESSAGE, BUT IT'S NOT ALL

sweetness and light. Miss P and the children live inside a time loop, established just before the school was bombed during World War II. To the outside world, the school is an abandoned ruin, but inside the bubble of the loop,

the same 24

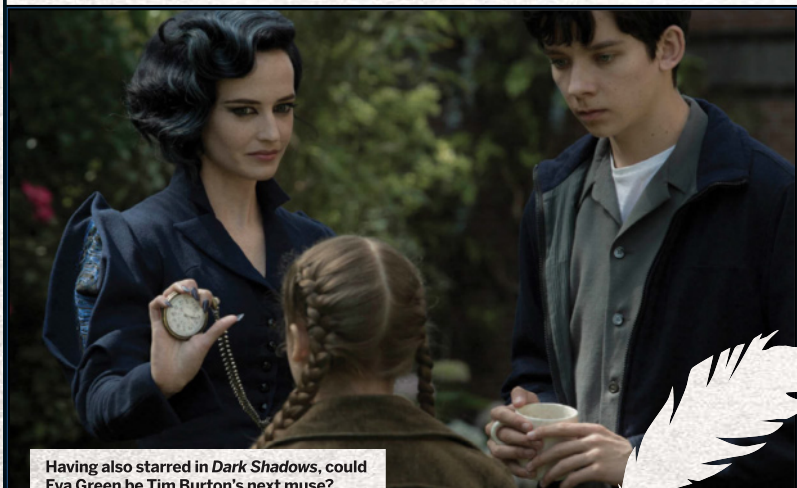
hours is reset time and time again. But something bad is coming: the Hollows, who are after the Peculiars and their guardians, and Barron (Samuel L. Jackson), an evil Wight, is on Jake's tail.

The idea of Green and Jackson going head to head is certainly an enticing prospect, and the cast tells us that they were electrifying to watch on set. "Sam is so on point," MacMillan enthuses. "He can film one scene in five takes, and every single take will be different and every single take will be good enough to put into the edit. I asked to come in on my days off because I wanted to watch Sam."

"You sit there and you go, 'Okay, there's Sam Jackson, you're throwing him against a wall being attacked by children, he's got white eyes and you're blowing wind on him,' and you go, 'I can't believe we're doing this to Sam Jackson!'"

§ laughs Burton. The veteran actor looks terrifying as Barron, and a nightmarish monster backs him up, but the filmmaker is quick to deflect the 'too scary?' question. "I've had that problem ever since *Nightmare Before Christmas*!" he tells us. "It's scary in the way an old fairy tale or folk tale might be. With the monsters, I tried to do something that was like a nightmare you might have had as a child rather than some kind of creature. There's nothing that I wouldn't show my own kids at all. It's for whoever wants to see it, really! One of my more unfortunate traits is to not know who anything is for!"

The titular character was somewhat older in Riggs' novel, but Burton tells us that he only ever had one person in mind for Miss Peregrine. "I always thought of Miss P in my own mind as a weird, Scary



Having also starred in *Dark Shadows*, could Eva Green be Tim Burton's next muse?





Poppins kind of a person," he explains. "Somebody like Eva, who I've worked with and have such a strong feeling about. You look at Eva, and she's just got such a presence. She's strong, she's got the maternal instinct, she's funny, she's scary, she's mysterious. Eva looks like she could turn into a bird! It wasn't really about, 'Let's tap into a younger audience'; it was a mixture of her having all of those qualities, and also the sense of having the headmistress that I never had."

"In every film I try to find a woman to look up to and learn from," enthuses Purnell. "She was just incredible. The stuff that she did with the movement coach, so every movement was just ever so slightly bird-like and she'd look at you slightly sharply. She'd even eat like a bird: 'Oh my god, you're a bird!' It's amazing how she does it, it's inspirational."

It's this kind of attention to weird and wonderful detail that makes *Miss Peregrine's* feel like it has the potential to be a classic Burton film, not least because there is a definite emphasis on practical effects wherever possible. "I've worked on



Judi Dench is just one of the star-studded cast members.

some pretty spectacular films considering my age, but this set was so full of life and so developed, and you could see how much attention to detail had been put into it," enthuses Butterfield. "Everything that Tim had created in this world with the help of the book was really evident."

"He just adds that little bit of Burton, which is what makes it all shine," adds Purnell. "Tiny things that make it more magical and mystical and otherworldly. That's what makes him Tim Burton though, isn't it?"

With so many films about young people with incredible powers cluttering the multiplexes, the filmmakers will be relying on that Burton magic and the brilliance of the book to draw in the viewers. "It's not *X-Men Junior*," he stresses. "If they want to see that they should go and see *X-Men Junior*, which I'm sure they're working on right now! But I liked the fact that it's not so much a power as it is their own peculiarity, and the kids aren't weird. They're kids. Yeah, one kid's got bees living inside him, one kid can project his dreams, one girl can float, one girl can make fire, one girl's got a mouth in the back of her head, but the point is these are not super; they're kids. And that was something that touched me very much." ☺

*Miss Peregrine's Home For Peculiar Children* is released on 30 September.



Samuel L. Jackson is on chief villain duties as the sinister Barron.



Above all else, the chief message appears to be to embrace your weirdness.

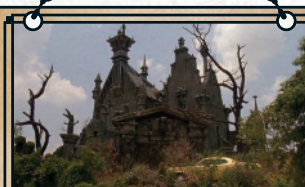
## BURTON'S REAL ESTATE

Your guide to the best Gothic mansions in the area



### THE MAITLAND HOUSE, CONNECTICUT

This eccentric but delightful family home is the perfect upstate getaway for anyone looking to escape the hustle and bustle of New York City. Full disclosure: the previous owners are recently deceased, but we're sure they won't bother newcomers with some abrasive poltergeist.



### THE INVENTOR'S MANSION, SUBURBIA (PROBABLY)

This is definitely a fixer-upper, but we think that the right kind of person would welcome the opportunity to escape the flat-pack housing design of this neighbourhood and embrace the glorious weirdness of this gorgeous crumbling ruin.



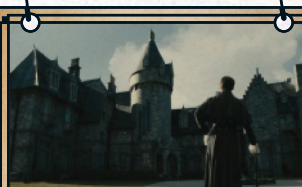
### WAYNE MANOR, GOTHAM CITY

If you've got a lot of disposable income to play with and a tendency to brood a lot, then this cavernous Gothic mansion is ideal. It's huge, it's riddled with secret passages, and there is serious basement space. The owner is reluctant to sell, but his line of work is such that it may become vacant sooner rather than later.



### VAN TASSEL HOUSE, SLEEPY HOLLOW

Head to upstate New York and beautiful Westchester County, and you'll find an idyllic little town with a tight-knit local community. We've had a surprising number of properties come up in Sleepy Hollow recently, but this is the crown jewel. You'll lose your head over it!



### COLLINWOOD MANSION, COLLINSPORT

You might think that the Collins family would be unwilling to sell up their glorious family home in the town that they founded, but you would be underestimating the hard times that they have fallen on. We already have one very interested buyer in Angelique Bouchard, so hurry, or you'll be disappointed!



### MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN, WALES

This is truly a hidden gem. Literally. Sure, from the outside it looks like a deserted ruin of an orphanage that was bombed during World War II, but come a little closer and you'll see that it's just as glorious as it ever was. It does come with some very strict instructions about time-keeping, however.





# FACE

YOUR

# DEMONS





WORDS POPPY-JAY PALMER

## WE VISITED THE SET OF E4'S NEW COMEDY-HORROR, CRAZYHEAD, TO SPEAK TO THE CAST ABOUT DEMONIC POSSESSION AND CREATOR HOWARD OVERMAN'S MISFITS LEGACY...

**A**FTER HELMING THE SQUEAKY-CLEAN, FAMILY-FRIENDLY ATLANTIS, MISFITS CREATOR HOWARD OVERMAN IS FINALLY BACK IN THE GRIMY SEWERS of E4, only this time he's exchanging superpowers and community service for demons and exorcisms in his new supernatural comedy-horror *Crazyhead*. Like *Misfits*, *Crazyhead* delves into the unknown with twists, turns and more. It's also very character-based, with an ensemble cast of personalities we will no doubt fall in love with and miss dearly if and when they get killed off.

First we have Amy (Cara Theobald), the show's protagonist and demon-hunting novice. We join her shortly after she starts seeing demons, which is a talent she decides to keep secret due to her history with mental health issues. After working in a bowling alley and being stuck in a life-rut in which nothing is really moving, the demon world comes as something of a shock.

"It's a lot to take on!" says Theobald. "A lot happens very quickly! At the start of the series I come off my medication, and I then start to see these hallucinations again, which is obviously very traumatic. I then meet Raquel, who is this whirlwind who comes into my life, and we strike up this unlikely friendship where she introduces me to the world of demons and demon hunting. I get dragged along into the demon hunting, basically."

Raquel, played by Susan Wokoma (*Chewing Gum*), seems like a strong candidate for *Crazyhead*'s fan-favourite character. She has been hunting demons since she was 13, and as a result hasn't developed much in the way of social skills. But what she does have is a very high kill count (according to Raquel, the only way to kill a demon is by sticking a pole up its backside and setting it on fire).

"She's a seer; a self-made demon hunter," Wokoma tells us. "She's bought a taser off eBay, and she's been going out trying to waste these guys. Seers are very, very rare. She relies on Google. She'll be like, 'Okay, this is what we're doing next!' But she's very lonely, because not many people see demons. As soon as she clocks that you can see them too, she's on you! She's very funny. She's very socially awkward because of the world telling her she's crazy, but the difference between Amy and Raquel is that Raquel, even though the world has isolated her and told

her that she's crazy, she knows it's true. There's a kind of lone ranger to her."

As a bit of a wild card, someone had to keep Raquel in check before Amy came along. That someone is her brother Tyler, played by Arinze Kene (*Our Girl*). But things start to get complicated between Tyler and Raquel's new friend when the two start to have sex on the down low. "Amy and Tyler have this will they/won't they kind of thing," says Kene. "And I like the fact that it's a modern will they/won't they in the sense that they do, but it doesn't mean anything! It's like, 'Now we've done it, and it was cool, but nothing has changed.' They're a bit weird around each other, and they're not sure what it meant to either of them."

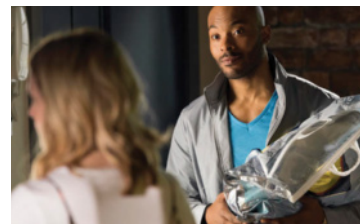
**IT'S BEAUTIFULLY CRASS! WHAT COMES OUT OF PEOPLE'S MOUTHS IS SHOCKING, ESPECIALLY THE FEMALE CHARACTERS**  
TONY CURRAN



Even with Amy now there to keep an eye on Raquel, Tyler is still constantly worried. "She has a history of mental illness. She's been in and out of [treatment] on and off for the last few years. I guess what we know is that he looks after her, he's her sole provider, she doesn't have a job, so he's looking after her, and he gets very, very worried every time she goes missing, when she's not picking up the phone. He just doesn't know what she could be up to. She could be having an episode somewhere."

Tyler has good reason to be worried, what with not only demons, but also dubious characters like Callum (Tony Curran) hanging around. As Raquel's in-house psychiatrist, Callum has a special interest in hers and Amy's abilities. But as with many mental health practitioners in horror series, he's not all he seems to be.

Although the show is technically a comedy, Curran insists that there's more to it than that. "It's beautifully crass!" he says. "It's black comedy. It's sinister and very cutting. It's crude and socially undesirable. The characters are fleshed out so well that some of what comes out of everybody's mouth is amusing and shocking, especially the women ➤



Amy (Cara Theobald) and Raquel (Susan Wokoma) become unlikely pals.



## OVERLORD

Howard Overman on demon-hunters and the supernatural...

**Where did the idea for *Crazyhead* come from?**

You know that classic phrase about battling your demons? That's gone through history as the idea that we all have, of personal demons, things we have to get over, temptations and whatever it might be. It just came from the idea of having people who are not only battling their personal demons in terms of dealing with all that life throws at you, but also battling real demons out there that had evil intent.

**Can you tell us a bit more about the friendship between Amy and Raquel?**

They both struggled to cope with things, and are unsure of their place in the world. [There's] that moment where they meet, and suddenly life makes sense, especially for Amy. All the things that she thought made her a freak are suddenly the things where she's not a freak and she's not alone, and she has a sort of new best friend. It's the classic thing of going through extreme experiences with someone bonds you in a way that other things don't. They are kindred spirits who find each other, and their friendship stays the course, despite all the stuff that's going on around them.

**Is *Crazyhead*'s sense of humour similar to that of *Misfits*?**

To a degree it's my sense of humour. It's a less extreme show with a warmer friendship at the heart of it. It's going out at a different slot, and it's set in a different genre, but tonally there are similarities. You write what makes you laugh, and you and your audience share that sense of humour.

**What do you believe in when it comes to demons and the supernatural?**

I don't believe in any of it! What I do believe is that this genre speaks to something within us. I'll watch a [supernatural] film or show and know it's nonsense, but I'm still absolutely there and on the edge of my seat because I think it speaks to something within us. Like all fiction, we know it's not true, but it does strange things to us. We connect to it in a way where we forget our rational selves.





## SET VISIT

Crazyhead

➤ characters. Raquel has a wonderful turn of phrase. Howard has written the characters so that there's always a lot to get your teeth into."

With demons suddenly running around all over the place, Amy has a hard time keeping her hunting life and her personal life separate (although her hunting life is pretty personal too). It's not long before her childhood best friend, flatmate and confidante Suzanne (Riann Steele), finds out about them in a somewhat gruesome way.

"Suzanne's been that type of friend who has stuck by Amy and defended her against all the bullies in school," says Steele. "Since then, they've had a strong friendship, but probably more of a parental kind of friendship. Suzanne somehow gets involved. Somehow, she's there when a demon dies. Somehow a demon gets into me! And Amy has to try and get the demon out and save me, so Suzanne has a journey where she's now not herself. She's been possessed. They perform an exorcism, but it doesn't go that well. They embark on a bit of a journey to try and save Suzanne."

"A lot of the stuff in it isn't just hunting demons for fun; it's to save people you love and to save your world," adds Theobald. "The whole series exists in this



Jake (Lewis Reeves) harbours a not-so-secret crush on Amy.

bubble removed from the rest of the world with this unlikely gang of demon hunters trying to look after what they hold dear, which is the friendships they have."

**A**MY AND RAQUEL ALSO GET A LITTLE HELP FROM THE FORMER'S CO-WORKER JAKE, PLAYED BY LEWIS REEVES (UNFORGOTTEN). "HE'S A CHARACTER

that sort of sits on the outside of society, but he quite likes it there," Reeves tells us. "He's not going anywhere very fast. He enjoys partying. The only reason he's really sucked into any of this is that he's madly in love with Amy. He would do anything for her. I think she suspects it;

he's pretty obvious. Every other line he's trying to get into bed with Amy, basically. He's also quite jokey with it, but then you'll think, 'Okay, this isn't a joke. He's still talking about this.' It's great fun."

Jake goes along with the demon shenanigans as a willing participant, but that might be because he never really knows what's actually happening. "It takes a while for him to cotton on. Basically, I'm the driver, the one that Amy calls up when they're in trouble and they need someone they can trust, but someone who's really gullible.

"There are people dying, demons chasing people, and Jake is just sitting there like, 'Eh?' He's just happy that Amy is giving him attention. He's like a puppy. It's like, 'Brilliant! They're giving me a treat!' It doesn't matter why. They stop me from seeing any of this world for as long as possible, but when it happens, it's a big shock to the system. He thinks that they're lesbians that like to hang out in the woods. It's a totally plausible scenario. It's what you would think, right?"

Like *Misfits*, *Crazyhead* isn't for the faint-hearted. It wants to make you chuckle, but it's also gory, tongue in cheek, cynical and quite frightening.

"You can see this is Howard," says Reeves. "It's twisted and warped. You can definitely see similarities with it, but at the same time it's so different. It's so fun and action-packed... It makes fun of the genre. It's like a comic book in that sense. It's like *Kick-Ass*. It's surreal, but it works and it's believable in its own world. I think because it is funny, you're more susceptible and you can buy everything else. We're not trying to sell this as a drama or thriller; there's more leeway. We can see how far we can take things."

"What the demons actually look like, the whole point is that they're meant to be scary," Wokoma tells us. "I think we'd lose a little bit if they weren't scary. That's what Howard does so well. Like with *Misfits* there's the humour, but then you've got those bits that were terrifying or really interesting or the effects were actually good!"

"It's extraordinary things happening in an extraordinary world," Kene says. "It's that crazy juxtaposition of all these crazy things happening, and then coming back and sleeping in a normal bed and hearing your neighbours having sex." ☞

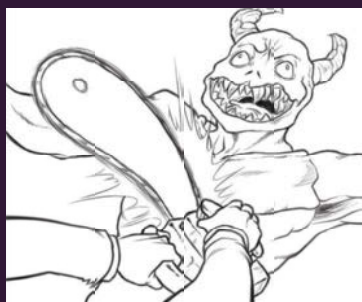
*Crazyhead* will air on E4 later in the year.



The Seers need all the help they can get while hunting demons.

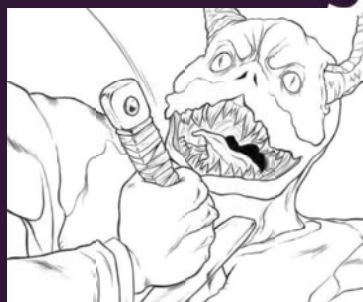
## DEMON-SLAYING for Beginners

Ward off possession with these helpful hacks



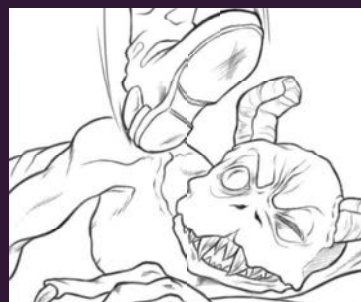
### ASH VS EVIL DEAD

If you want to kill a deadite thoroughly, your only option is full-on, bloody dismemberment. If that means dismembering their host then so be it.



### SUPERNATURAL

Steal a demon-killing knife from an actual demon and use it to stab, scratch or gut the human meat suits that you suspect contain corrupted demon souls.



### BUFFY THE VAMPIRE SLAYER

There are a number of methods for slaying demons, including beheading them, using spells to subdue them and stomping on them if they're tiny.



### CHARMED

Banish demons to the Demonic Wasteland with a wide range of vanquishing spells from the *Book Of Shadows*. For new demons, you might have to improvise.

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**MUST-SEE TV**

Westworld

# ONCE UPON A TIME IN THE WEST (WORLD)







## EXTRACTING THE HARD SCI-FI THEMES OF MICHAEL CRICHTON'S 1973 MOVIE AND GIVING THEM A 21ST CENTURY TWIST, HBO'S BIG-BUDGET ADAPTATION OF WESTWORLD IS THEIR MOST AMBITIOUS YET. WE SPOKE TO THE CAST AND CREW ABOUT THE NETWORK'S X-RATED SUCCESSOR TO GAME OF THRONES...

WORDS POPPY-JAY PALMER INTERVIEWS STEPHEN ARMSTRONG

**W**ESTWORLD HAS A LOT RIDING ON IT. WITH *GAME OF THRONES* DUE TO FINISH IN 2018, THE LEFTOVERS ROUNDING OFF, THE LIKES OF TRUE

*Blood* and *Boardwalk Empire* ending in recent years and *Vinyl* and *Luck* failing to go the distance, HBO is in need of a new hit. It needs a drama that will get people talking; something they will obsess over. It needs a new *Game Of Thrones*. HBO could be on to something with *Westworld*, though. We have a good feeling about it.

*Westworld* has a lot going for it: firstly, there's the incredible cast. A mixture of park staff, holidaymakers, villains and hosts, it includes Anthony Hopkins, Ed Harris, Evan Rachel Wood, Thandie Newton, James Marsden, Jeffrey Wright, Tessa Thompson, Jimmi Simpson and Rodrigo Santoro, to name a just a few.

While it will draw from the synopsis of Michael Crichton's 1973 movie (the robotic inhabitants of a futuristic theme park rebel with murderous intent), there will be more to it than that. Here, the robots have far more to them: they're going about their own lives, increasingly questioning the nature of their reality. Going by its expanded nature, *Westworld* will have far more in common with

Ronald D Moore's reimagined *Battlestar Galactica* than *Westeros*.

Then there are the people behind it: Jonathan Nolan and Lisa Joy, a dream team both creatively and in life (they're married). Nolan co-wrote *Interstellar*, *The Prestige* and the last two *Dark Knight* films with his brother Christopher, but he also holds up in his own right, having created and produced hit drama *Person Of Interest*. Joy has penned episodes of *Pushing Daisies* and *Burn Notice*, as well as co-producing the latter. *Westworld* will be the first time they've worked together, but the amount of ground they have both covered ought to ensure some variety.

"It's the synthesis of the two of them that's created the show," says Thandie Newton, who plays Maeve Millay, the 'madame' of *Westworld*. "[Nolan]'s probably the most evolved feminist I've ever met, and Lisa is in her element, a powerful woman who's not apologetic about it. They made a decision that this show, television, is the place where their really meaningful commitment to social betterment was going to be."

Joy has similar sentiments for her cast. "We were incredibly fortunate," she says. "We had this list of dream actors who ➤



Jeffrey Wright is just one member of the all-star cast.





# MUST-SEE TV

Westworld

## MICHAEL CRICHTON'S BOOK OF CAUTIONARY TALES

If he thinks it's a bad idea, you should probably stop



### JURASSIC PARK (1990)

Crichton's most well-known work wastes no time in cutting to the chase, namely why growing your own dinosaurs and putting them in a theme park is a really bad idea.



### THE LOST WORLD (1995)

The sequel has a similar message: if at first you don't succeed, try again – unless the first attempt was a disaster, in which case you should probably leave it alone.



### PREY (2002)

Sure, not a lot of people tend to dabble in nanotechnology. But just in case, *Prey* evaluates and warns of the hazards, namely microbots being programmed to behave as predators.



### THE ANDROMEDA STRAIN (1969)

As well as tackling issues of a biological, technical and cybernetic nature, he also has warnings about letting the military go too far, as referenced in his gripping techno-thriller.

➤ could play the roles, and they felt the same way. It's a really difficult challenge for all of our actors. For instance, Dolores' [Wood] and Maeve's [Newton] characters both have to be completely human and appealing, completely sympathetic in a period-piece nestled in another period-piece while being a robot. That is not easy to pull off for any actor."

Beyond that, there's the fact that the first trailer looked amazing. Less jovial and more intense than the original, it piqued our interest while also not really telling us much. In this day and age of Internet spoilers, that's quite impressive. But it also put a spin on the original film; instead of the hosts (the AIs) playing the villains, like Yul Brynner's Gunslinger, they are a lot more sympathetic.

"Part of the challenge of the first episode is that if we want the hosts within the park to connect with viewers then we have to let the viewers start with them and the delusion that their reality is real," explains Joy. "The more you empathise with them, the more you understand them. It's like a Rorschach test for the viewer – some people will be like, 'Dolores is so sympathetic', and some people will be like, 'It's a videogame, who cares?'"

Even though *Pong* was pretty much all there was to gaming when Crichton made his film, Nolan insists that the whole concept is very much about gaming. "It's easy to recognise that it's a role-playing game," he says. "As a kid, I went to the Trocadero in London, and they had the early primitive headsets that made you feel sick. One of the things that first struck us was that our daughter will probably spend a significant portion of her life in VR. You turn off your Xbox and *Grand Theft Auto*, and



Teddy (James Marsden) and Dolores (Evan Rachel Wood) have a history – at least they think they do.



Also starring (left to right) are Anthony Hopkins, Rodrigo Santoro, Ed Harris and Sidse Babett Knudsen.

the pedestrians and hookers and bank robbers all disappear – you don't feel like you've extinguished all those lives. As we get closer to AI in our simulations, we will run headlong at some point into this question, and it's a difficult one."

**E**VEN THOUGH THE ORIGINAL WESTWORLD WAS FAR FROM A COMEDY, IT SEEMS A LOT LIGHTER THAN THE SERIES IN TERMS OF TONE AND SUBJECT MATTER. WITH THE Wild West comes crime and violence, and

Joy and Nolan weren't about to shy away from these topics.

"We explore paternal love, romantic love, but also the basest part of human nature," says Joy. "That includes violence and sexual violence, which have sadly been a fact since the beginning of human history. So when we were tackling the project about a park in which the premise is you can come there and do whatever you want, whatever desire you have with impunity, without consequence, it seemed like it was an issue that we had to address. Sexual violence is an issue that we take very, very seriously. It's extraordinarily disturbing and horrifying. In its portrayal, we really endeavoured for it to not be about the fetishisation of those acts. It's about exploring the crime and establishing the crime and the torment of the characters, hopefully with dignity and depth."

"The whole Western genre is totally made up – it's about the objectification of women and savages, and it's really offensive," says Newton. "And the theme park is trying to anticipate the desires of human beings. I think the show doesn't go far enough with what people are capable of, but it's going to make a lot of people recoil in horror."

"It was a really intense, powerful experience, and a little scary: 'You're gonna be naked, Thandie, most of the



Ingrid Bolsø Berdal takes aim as formidable bandit Armistice.





## WESTWORLD AND BEYOND The origins of the world of tomorrow

### WESTWORLD (1973)

Amusement franchise Delos hits the jackpot with its three new theme parks: Medieval World, Roman World and West World, giving guests the chance to live out their fantasies from different points in history, with robots to cater to their every whim. But it all becomes too real when the robots start killing the guests.

### FUTUREWORLD (1976)

After spending \$1.5 billion on safety improvements, Delos reopens its parks, swapping Westworld with Futureworld, which simulates an orbiting space station. But it all goes to hell again when the control room staff – who are all robots – drug the guests and make clones of them, as well as the rich and powerful.

### BEYOND WESTWORLD (1980)

This short-lived series was *Westworld* and *Futureworld*'s love child, and featured Delos Corporation's security chief attempting to stop evil scientist Quaid's robots from talking over the world. Five episodes were planned for Season One, but it was cancelled after three. The last two were never aired.



time.' But I trusted Jonah – and I've been through every situation of exploitation in this industry. I really feel like every day I went to work on *Westworld*, I was a political activist. Because when I'm naked it's to reveal the vulnerability of the hosts – that we're treated like meat. I felt empowered. I was on set totally naked all the time – you can have a little merkin to cover up your pubic hair. That's an extra hour added to getting ready every day."

"We wanted to explore this idea of a place where you can go and take your id on vacation – you can go and be whoever it is you want to be and there are no consequences for your actions," says Nolan. "It's the Vegas rule of, 'What happens in Vegas, stays in Vegas,' which is a great marketing slogan and an incredibly ugly and evil idea."

**WESTWORLD MAY NOT BE AS EVOCATIVE AS THE LIKES OF STAR WARS AND STAR TREK. BUT MUCH OF THE CAST AND CREW GREW UP**

with it, including Nolan. HBO's version of the story is coming from genuine fans. "I saw the film when I was a kid, and found it profoundly terrifying," confesses Nolan. "This was my opportunity to exorcise some of the night terrors. But the film barely has time to explore all the questions that he throws into it. When [executive producer] JJ Abrams originally

**IT'S THE VEGAS RULE OF, 'WHAT HAPPENS IN VEGAS, STAYS IN VEGAS', WHICH IS A GREAT MARKETING SLOGAN AND AN INCREDIBLY UGLY AND EVIL IDEA**  
JONATHAN NOLAN

approached us about adapting the film into a series 40+ years after the original film, the questions have only become more relevant in terms of artificial intelligence, our relationship with it and the way in which we're coming at it.

"The key thing for us that opened it up, the original conversation with JJ, was the idea [of turning] the story inside out. Instead of concentrating on what we think of artificial intelligence, the question in the series becomes what do they think of us? What will they make of us? And for us that was a fantastic jumping-off point to re-energise all the questions from the original."

"The thing that most intrigued me about it was the idea of going from the host's point of view and being able to explore so many different angles as to what the West is," adds Joy. "When I used to watch Westerns, I could admire the craft, but I never really loved them; they never spoke to me. Maybe because I'm first-generation American, I'm a woman, and I just didn't see myself reflected

in that. Here was a chance to take this pluralistic approach to who owned the West. It wasn't just that stalwart, male hero – there were many, many people who comprise the West. I wanted to look into their personas, flesh them out and really dig deeply into it."

As with most big-budget TV series, *Westworld* has been shrouded in mystery from the start. The trailers – and the fact that it's based on a film – have given away a little more than we're used to from the likes of *Game Of Thrones*, for example, but during production even the cast didn't really know what was going on.

"[Nolan and Joy] don't always tell you the arc – I think they haven't figured it out yet, so you've just got to do what you know," says Ed Harris, aka the Man in Black. "You're just doing it episode by episode, and hoping that things tie together. The things I found out about my character later in the shooting, I looked back on what I had done or how he had been written up to that point, it didn't seem to be inconsistent, but if I had known a couple of things about the character beforehand, it would have influenced the way I play him, maybe."

Anthony Hopkins, who plays Dr Robert Ford, the park's enigmatic founder, had a similar experience. "I enjoyed the whole process – I didn't know from one day to the next what I was going to be doing next," he tells us. "So I'd email Jonathan – 'What's coming up?' He said, 'We'll have it by Friday. It's okay.' They were reluctant to send it by email because it's all very secretive, so the script would come under armed guard or something. And there were always surprises when I'd ➤



For Thandie Newton, the show's treatment of sex and violence was something she took seriously.





# MUST-SEE TV

Westworld

## WHAT A WORLD!

Have the holiday of a lifetime at our five new adventure parks!



© Giulia Lombardo



## WEST WORLD

1 Boy, have we got a vacation for you! Visit West World, the play centre for sensation seekers where robots do *anything* for you. Live out your fantasies of the Wild Wild West, challenge them to duel, and visit the saloons for a unique experience you'll never forget. Nothing can possibly go wrong!



## JURASSIC PARK

2 Welcome to Jurassic Park. By extracting cloning the DNA of dinosaurs, our team of world-class scientists and palaeontologists have made a breakthrough in modern science, and created a world like no other. Observe the Diplodocus and marvel at the T-Rex. Days since last accident: 0.



## TROUBLEMAKER THEME PARK

3 Join Dinky Winks at Troublemaker Theme Park and ride the famous Whippersnapper, the NerveWracker, the Vomiter and our newest but completely government-approved ride, the Juggler, all guaranteed to make grown men howl like a cub woke at weaning time. Don't ride on a full stomach!



## PACIFIC PLAYLAND

4 Get away for spring break and head to Pacific Playland, the 100 per cent zombie-free family theme park! Join us for fun in the sun and a fright at night with our insane roller coasters and haunted house. There are no zombies here! Who even told you about the zombies? Zombies don't exist.



## MCKINLEY AMUSEMENTS

5 Hold onto your hats; it's going to be a wild ride! Thrill seekers get your fix on the Dodgems, the Waltzer and the Big Dipper before reaching your final destination: the Devil's Flight. (Full disclosure: people have died here. It has since been temporarily closed pending further investigation).



Like *Battlestar Galactica* before it, *Westworld* looks set to radically reinvent its source material.

**JON AND LISA SHOWED ME THE PILOT SCRIPT, AND IT WAS MIND-BLOWING. I KNEW I WAS GOING TO BE A PART OF SOMETHING REALLY AMAZING** EVAN RACHEL WOOD

➤ find out about other characters and what they really were."

"Jon and Lisa showed me the pilot script, and it was mind-blowing," says Evan Rachel Wood, who takes one of the lead roles as Dolores Abernathy, a carefree rancher's daughter who is among the first to discover the true nature of their reality. "I knew I was going to be a part of something really amazing. But I didn't quite understand until about the third or fourth episode what show I was on and what was in my hands. I became such an über fan. We would all be texting each other waiting for the next script to come in. No one was allowed to read it until they let everyone else know, because we were just so excited. All I could do was sit and think about *Westworld*, and I used to be trying to guess what was going on. James [Marsden] would mock me for that, but I was guessing right on a couple of things, so he's changed his tune a bit."

However, Marsden, who plays gunslinger Terry Flood, admits that not having all the pieces of the puzzle in front of you can be frustrating. "We live in an age where it's really difficult to keep

anything under wraps," he says, "but I'd rather err on the side of being overly protective about those really special surprises. Jonah is the most protective of those bits of information, even with his cast and crew. Every day I'd run into someone who had been working on the show, and I'm like, 'Did you read this episode yet?' And they'd be like, 'I haven't read one episode, we're not allowed to.' I like that Jonah does that. I never want to see behind a curtain. It messes with the effect of the fun of the reveals."

**ALTHOUGH WESTWORLD SEEMS TO TOE THE LINE BETWEEN WESTERN AND SCI-FI, ROBOTS, GUNSLINGERS AND ALL, NOLAN ENSURES US THAT THE SERIES**

is still very much a sci-fi story. It's also taking the *Battlestar Galactica* approach: asking the big questions and attempting to answer a few of them.

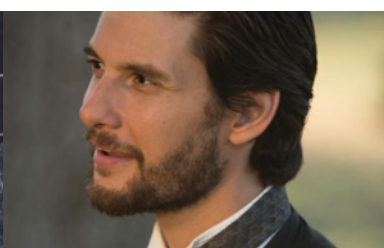
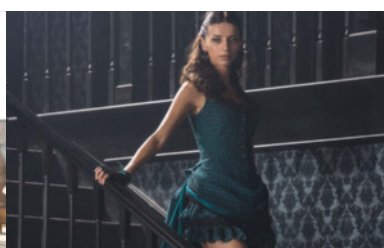
"Our show is about artificial intelligence," he says. "The parts of *Interstellar* that I was most excited about were the robots involved in relationships they have with the humans. We've all seen a lot of fiction about AI in the dystopian mode, but we're influenced

in part by Spike Jonze's film *Her*, which is the first thing that I can remember seeing [that asked] what it would be like to fall in love with an AI. How would that be similar to, and cognitively different from, falling in love with a human being? There's a fantastic moment in that film, in which he finally realises that she's simultaneously in love with 675 people – oh shit, it's going to get complicated..."

"[Jonah and I] really worked together to figure out how the hosts work when they're in an analysis mode – what are going to be the subtle differences? What's going to be the thing that separates them from the humans?" says Wood. "What we realised was that the more subtle it was, the more unsettling it was. You won't be able to distinguish a host from a human until there's just one thing that might just be a little off or a subtle shift that reminds you that they aren't human, and you should be afraid. I wonder if some people are going to think a lot of it was special effects, because we invented this new style of acting – everyone has to do these energetic shifts, twitches and slight glitches, and it takes intense focus. It's like the acting Olympics."

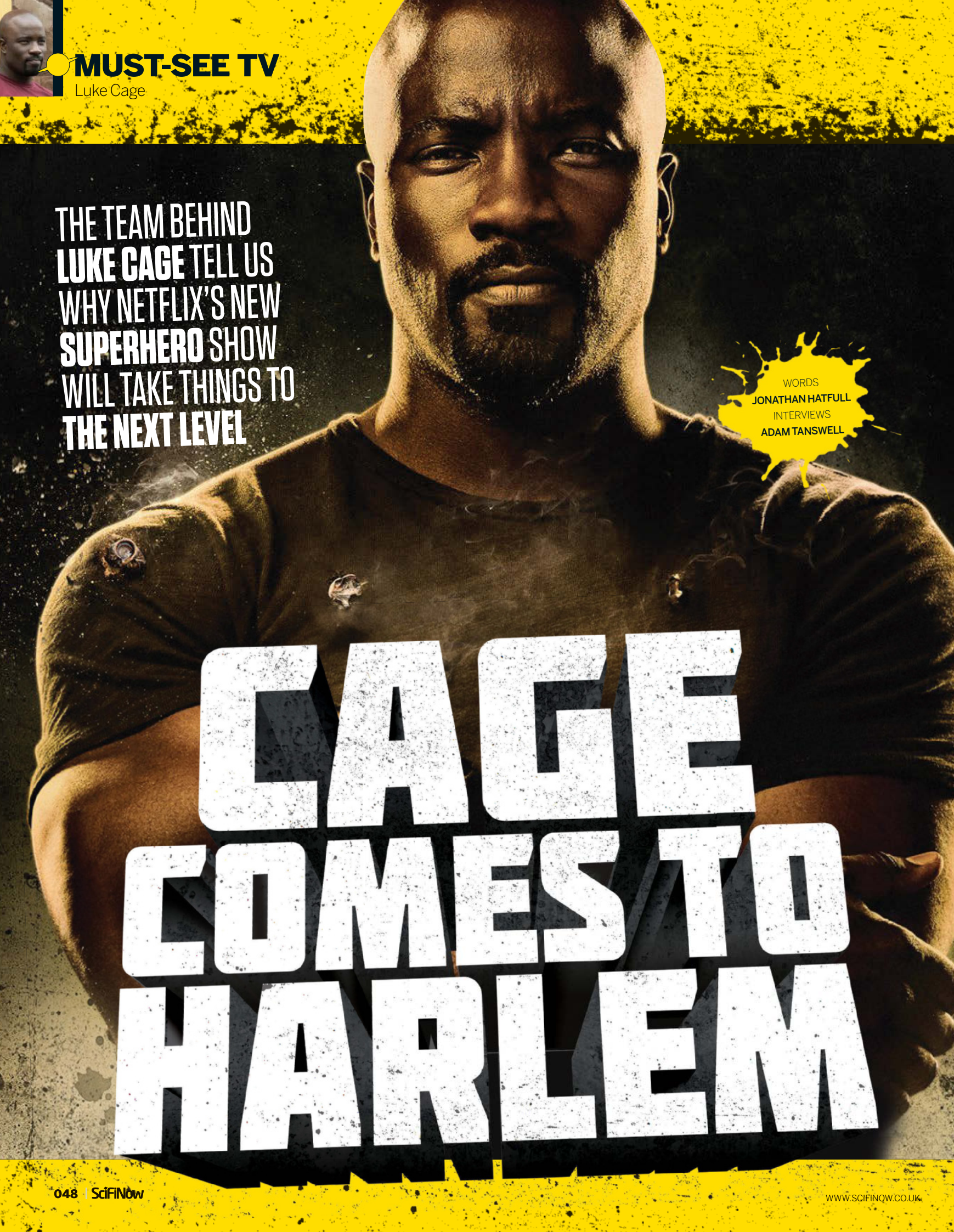
"The technology is more advanced than the Seventies movie, and it's not quite as campy," says Harris. "The basic premise is there though – that there is a theme park with robots with AI and you live out your fantasies, whatever they might be, with total immunity. It's not a very bright picture." ☞

*Westworld* premieres in October on Sky Atlantic.



Whatever happens, HBO's latest show is going to be one hell of a journey.





**MUST-SEE TV**

Luke Cage

THE TEAM BEHIND  
**LUKE CAGE** TELL US  
WHY NETFLIX'S NEW  
**SUPERHERO SHOW**  
WILL TAKE THINGS TO  
**THE NEXT LEVEL**

WORDS  
JONATHAN HATFULL  
INTERVIEWS  
ADAM TANSWELL

# CAGE COMES TO HARLEM





Villain duties are taken on by Cornell 'Cottonmouth' Stokes (Mahershala Ali).

IT FEELS LIKE EVERYWHERE YOU LOOK AT THE MOMENT, THERE'S A THINK-PIECE ABOUT HOW THERE ARE TOO MANY SUPERHEROES, OR WHY COMIC BOOKS HAVE LOST THEIR WAY, OR HOW EXPANDED UNIVERSES ARE

ruining movies, but there's one cluster that everyone can agree is pretty much above reproach: Netflix's Marvel series. *Daredevil* and *Jessica Jones* have thrilled newcomers and die-hard fans with their grounded, gritty, adult takes on their source material, and it's finally time for Harlem's hero for hire to carry his own show: *Luke Cage*.

"When you are courted to create a Marvel series, they give you the pilot and second episode from every series," showrunner Cheo Hodari Coker tells us. "So I read the first two *Daredevil* and *Jessica Jones* before anybody else read them. I was in a hotel room, and I geeked the fuck out, 'cause as a geek they were great scripts, but as a dramatist I was like, 'Oh my God, how am I ever going to match this?' *Daredevil* is so rich, and *Jessica Jones*, the twist at the end of the pilot! Oh my God, I was floored, I didn't see it coming. And so that was my thing:

**DAREDEVIL IS SO RICH, AND JESSICA JONES. THE TWIST AT THE END OF THE PILOT! OH MY GOD, I WAS FLOORED, I DIDN'T SEE IT COMING!**

CHEO HODARI COKER

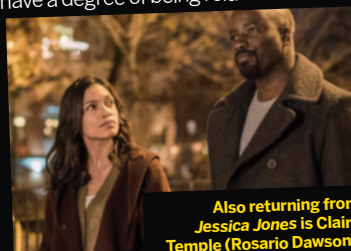
"How are we going to match this with *Luke Cage*?"

Although the bar has certainly been set higher than a Hell's Kitchen water tower, *Luke Cage* has the potential to clear it. Having been established in *Jessica Jones*, we're familiar with the character's strength, integrity, charm and wish for a quiet life, but Coker's story brings Luke home to Harlem and throws him into a story that will force him to accept his abilities and step into the limelight to use them for good.

"I think [the Netflix superheroes] have a degree of being reluctant

heroes, but Luke doesn't have a costume in the way that *Daredevil* has," enthuses Mahershala Ali (*The Hunger Games: Mockingjay*), who stars as Cornell 'Cottonmouth' Stokes. "At some point Luke has to step out into the light, and has to embrace that people know who he is, and he is accessible to a point. But the world makes this unique, just being in the Harlem world."

There's no overstating the importance of the Harlem setting to this series. While New York's Hell's Kitchen has been home to *Daredevil* and *Jessica Jones*, their superheroism has been a little less local than you might think. Sure, Matt Murdock bleeds for his neighbourhood, but by Season Two he was swamped under a never-ending torrent of ninjas. *Jessica Jones* may have been helping the helpless that had their lives ruined by Kilgrave, but that powerful domestic abuse story is by no means a local issue. ➤



Also returning from *Jessica Jones* is Claire Temple (Rosario Dawson).





# MUST-SEE TV

Luke Cage

## KILLER SOUNDS

The best curated soundtracks in genre movies

### GUARDIANS OF THE GALAXY

James Gunn assembled what has to be the definitive superhero soundtrack. From 'Hooked On A Feeling' to 'Ain't No Mountain High Enough', it's 12 tracks of pure joy that continues to have us dancing around our living rooms.



### THE HUNGER GAMES

Each of the *Hunger Games* films has offered bad-ass contributions form a great mix of bands canny enough to get the movies' appeal. Arcade Fire, The Decemberists, Taylor Swift... then Lorde curated the soundtrack for *Mockingjay - Part 1*.



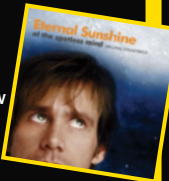
### THE MAN WITH THE IRON FISTS

RZA's tribute to Shaw Brothers kung fu movies may be flawed, but goddam that soundtrack is spotless. There are some timeless Wu-Tang standards, and tracks from Kanye West, Corinne Bailey Rae, Wiz Khalifa and more.



### ETERNAL SUNSHINE OF THE SPOTLESS MIND

It's one of the greatest sci-fi movies of the new millennium, and it has got a soundtrack to match, from Beck's heartbreaking 'Everybody's Gotta Learn Sometime' to the joy explosion of ELO and The Polyphonic Spree.



### LOST HIGHWAY

David Lynch's dark nightmare vision of LA is an acquired taste, but everyone should be able to appreciate the total darkness of his its soundtrack, particularly the use of David Bowie's 'I'm Afraid Of Americans' and 'I'm Deranged'. Also, Nine Inch Nails, Marilyn Manson, Lou Reed...



➤ The battle at the heart of *Luke Cage* is for the people, the streets and heart of Harlem. It's no coincidence that star Alfre Woodard (*True Blood*), who plays scheming politician Mariah Dillard, told the SDCC crowd that "Harlem deserved a number on the call sheet."

"As someone who grew up in New York City, if you are knocked out cold and you wake up in Harlem, you know you are in Harlem," Theo Rossi (*Sons Of Anarchy*), who plays Shades Alvarez, a mobster connected to Luke's origin story, tells us. "You just know, because it's so different and it's got just such an incredible history. The blocks are wider, the buildings are shorter, and to me, what is so different about this is the richness of this, and there is a vibe that is there, and even when you don't hear music, it feels like there is music playing there. There is just a swagger and a style that I can't wait for people to see."

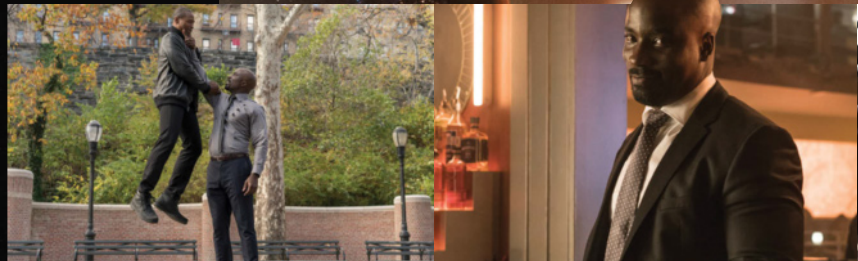
**IT'S NOT JUST THE SETTING, HOWEVER. IT'S IMPOSSIBLE TO IGNORE HOW OVERDUE LUKE CAGE'S LIVE-ACTION APPEARANCE IS. WITH BLACK PANTHER**

and Captain Marvel on the horizon, it seems like Marvel is finally addressing the calls for more diversity in its Cinematic Universe, and in our current political climate, a black superhero seems more important than ever. As Coker stated at Comic-Con, "The world is ready for a bullet-proof black man."

"The social subjects that they cover, you don't see that [elsewhere]," Simone Missick (*Wayward Pines*), who plays Detective Misty Knight, tells us. "You really get into Black Lives Matter and police brutality and drugs in the community and gentrification and the change of Harlem. And all of those things that they really tackle, it's coming from a place of learning and from a place of 'Oh I think I know what that is,' and it's very authentic."



Simone Missick stars as Misty Knight, another comic-book favourite.



"The great thing about Marvel, they vary the look from a cinematic standpoint and everything is really different; there is nothing like *Luke Cage*," agrees Frank Whaley (Misty's snarky partner Scarfe). "I feel such a sense of pride being a part of something like this. It's groundbreaking in terms of the depiction of female characters, African-American characters, and if that wasn't enough, the way that they infused music, and the style of music that they are using and the directors that they have hired and the way the shows look, there's nothing like it."

Music is a vital element of Coker's storytelling, and it's thrilling to watch

him play with it in the show. It's not just the incredible soundtrack (there is the best use of a Wu-Tang Clan classic that we've heard that wasn't in a film directed by RZA), there are also moments in Cottonmouth's nightclub that serve as almost-musical interludes, and even the episode titles come from Gang Starr songs.

"Any hip-hop head knows that they were a great group, and it wasn't that the songs influenced anything, just the titles because titles like 'Moment Of Truth' and 'Code Of The Streets' and 'Who's Gonna Take the Weight?'" Coker tells us. "I just looked for the most dramatic titles I could find, and then just by the theme of each title, I said, 'Okay, how would you string out a show based on what each of these titles are thematically?' And as we looked at the overall themes, they just all fit. What's cool is when you lay out the song titles, it looks cool and when you see it, you think you know, but you don't know..."

Speaking of "You think you know", with any first season of a comic-book show there's going to be the question of how close the writers will stick to the source material. Although the gritty Netflix Marvel universe setting – and the fact that the story began in 1972 – means that elements have been altered or updated, Coker is quick to stress



Cage attempts to live a quiet life go south very quickly.

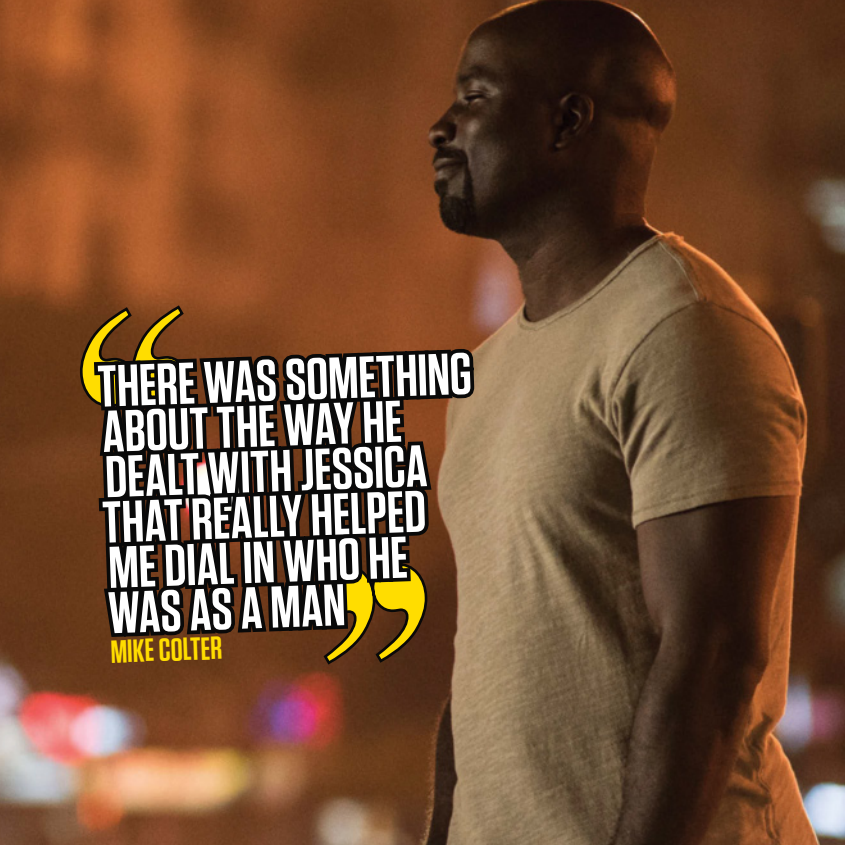


# LUKE CAGE

Cage Comes To Harlem



**“THERE WAS SOMETHING ABOUT THE WAY HE DEALT WITH JESSICA THAT REALLY HELPED ME DIAL IN WHO HE WAS AS A MAN”**  
MIKE COLTER

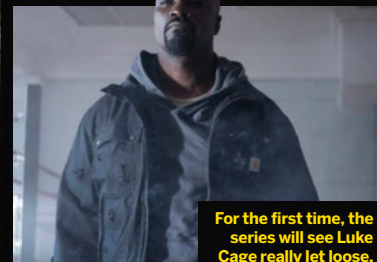


that the spirit of Luke Cage's story remains unchanged.

"Absolutely," he tells us. "You have got 'Sweet Christmas' and you have got Cottonmouth and Mariah, and they are different, but they come from the essence of comics. I have read comics way before it was cool to read comics, and I still continue to read and collect comics. It's just a part of my life. So I think it will be familiar to people, but at the same time the great discovery of these shows is that you can be completely true to the comic, but also change as much as you want as long as you maintain the same spirit that made you want to read it in the first place."

**F**OR COLTER, THE COMICS WERE KEY TO UNLOCKING THE CHARACTER. THE ACTOR WAS A REVELATION IN JESSICA JONES, AND HIS TAKE

on Luke Cage only becomes more compelling with more screen time. "When I read *Alias* I hadn't read comic books in a long time, but it was drama and they were writing drama," he explains. "There was a realism to the characters, and there was something



For the first time, the series will see Luke Cage really let loose.

about the way he dealt with [Jessica Jones] that really helped me dial in who he was as a man, because he was a no-nonsense kind of guy, and things happen. It's those things like real conversations that people have, and I just felt dialled in with that."

While Luke is coming to terms with the responsibility that comes with his powers, fans of the comics will know this series finds Misty at the start of her journey. She's a New York detective with a social conscience, but no bionic arm... yet. Missick tells us that while the comics were important, she had plenty of real-world inspiration to draw on.

"For me, obviously I grew up looking at Pam Grier and all of her glory as just this woman who was strong and sexy and had this figure that was to die for," she tells us. "And then it really was about creating something from out of the image of Misty and how she has been animated or drawn by the artists, really give you a lot to go off of. But I think there is a piece of a lot of women that I know in her. It shows what it is like to be of a community and care about it and be a woman who is smart and kicks some ass."

Netflix's Comic-Con showing gave us a strong reminder that *The Defenders* is just around the corner, but Coker wants us to know that this isn't a show about teeing up a bigger series; *Luke Cage* is about Luke Cage, plain and simple. "Jeff Loeb and the Marvel television people allow us to tell our stories the way that we want to with the exception that if we come up with things that could basically compound the Defenders, they say well you might not want to do that, we want to address this in *The Defenders*," he explains. "And that is really the only kind of kibosh they give. Because for the most part, I got to do 95 per cent of what I wanted to do. And most people in this business are lucky to do 53. So I can't wait for people to see the show."

*Luke Cage* will be available to stream on Netflix from 30 September.

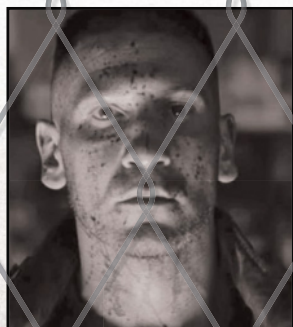
All The News -  
That's Fit For Print

## HARLEM NEWS

LATE CITY EDITION

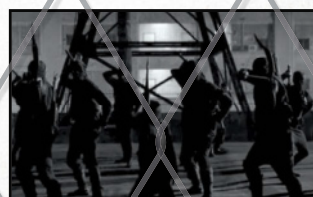
# THE PUNISHER BREAKS OUT

Just days after Frank Castle was sentenced to hard time for murder, the so-called Punisher has broken out of jail and is roaming the streets again. There are reports that someone sprung him loose, but given that being locked away didn't slow down his rate of carnage, all we can say is that bad guys had better watch out.



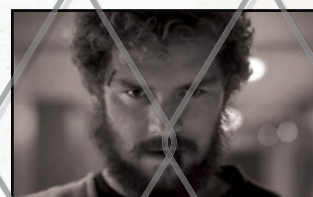
## HELL'S KITCHEN SWARMED BY NINJAS

It was just another night in Hell's Kitchen as wave after wave of men and women clad in black swarmed through our streets. The police seemed helpless to stop them and, once again, it was down to the Devil to fight these villains off.



## DANNY RAND RETURNS

Amazing news today, as the long-presumed-dead Danny Rand has returned to New York City. The Rand family airplane crashed in the Himalayas years ago, and the Rand Corporation has been in the hands of Harold Meachum ever since. It remains to be seen how Rand's return will affect the business.



ALIAS INVESTIGATIONS - OPEN FOR BUSINESS -  
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# LONG

WORDS JONATHAN HATFULL  
INTERVIEWS JONATHAN HATFULL,  
STEVE WRIGHT

# LIVE THE

ASH VS EVIL  
DEAD STARS  
BRUCE  
CAMPBELL  
AND DANA  
DELORENZO ON  
MORE GORE,  
MEETING ASH'S  
DAD, AND WHY  
YOU AIN'T SEEN  
NUTHIN' YET

# KNOW



A close-up, high-contrast photograph of Ash Williams (Bruce Campbell) from the TV series 'Ash vs Evil Dead'. He is looking directly at the camera with a serious, intense expression. His face is splattered with blood, particularly around his left eye and cheek. He is holding a chainsaw, with the blade and handle visible in the foreground, partially obscuring his lower face. The background is dark and indistinct, with more blood splatters visible on the left side of the frame.

# ASH VS EVIL DEAD

Long Live The King



**W**E HAD ACCEPTED THAT THERE WAS NEVER GOING TO BE ANY MORE EVIL DEAD. THERE ARE ONLY SO MANY RUMOURS, 'ANNOUNCEMENTS' AND

"We're definitely going to do it at some point!" statements you can take before coming to the conclusion that Sam Raimi, Rob Tapert and Bruce Campbell were done with Ashley J Williams and the Deadites. So *Ash Vs Evil Dead* was hard to get our heads around.

An *Evil Dead* TV series? With Bruce Campbell? And this was actually happening? Imagine our surprise and delight when it not only turned out to not be a dream, but was one of the best times we had with a TV show last year.

"Oh yeah, wait until you see Season Two – you ain't seen nuthin'!" laughs Campbell. He's got reasons to be cheerful, as *Ash Vs Evil Dead*, under the stewardship of showrunner Craig DiGregorio (*Chuck*), was greeted with great reviews and a lot of love from the fans. With a fantastically gory trailer that was so blood-soaked it was deemed too hot for Comic-Con, it's hard to imagine anyone still grumpily clinging to an "It'll never be the real *Evil Dead* on TV!" attitude.

"Well, there's also this thing ➤



# MUST-SEE TV

Ash Vs Evil Dead

Ray Santiago and Dana DeLorenzo are both back as Pablo and Kelly.

**THERE'S DOUBLE THE GORE, DOUBLE THE LAUGHS, QUADRUPLE THE BLOOD... I HAD 26 GALLONS OF BLOOD JUST ON ME FOR ONE PART OF A SCENE**  
DANA DELORENZO

➤ called 'expectations' now," Campbell tells us. "The first season, people were like, 'Let's see what's going to happen.' If you liked Season One then you go, 'Try and beat that!' So we hope to not get caught in a silly competition with the audience, you know. That's not what this is about. It's about Ash going on a crazy-ass journey, and we think we've expanded that."

Indeed, Ash's crazy-ass journey came to a very Ash-esque conclusion in Season One, as everyone's favourite chainsaw-handed braggart gave demon mama Ruby (Lucy Lawless) the Necronomicon in exchange for the lives of his friends and a sweet retirement drinking and ogling ladies in Jacksonville ("A city so nice they named it... Jacksonville!").

Shockingly, a bargain made over the Book Of The Dead turns out to be a terrible idea, and the gang's stay in the Florida paradise is short-lived. To put a stop to the rising darkness, Ash and his sidekicks Kelly (Dana DeLorenzo) and Pablo (Ray Santiago) have to team up with Ruby and head back to his hometown of Moose Lake, Michigan, where we'll get a glimpse into his life before the Deadite insanity. Hint: it involves the Six Million Dollar Man.

"We've got the great Lee Majors [playing] my dad, Ted Raimi's back to play my boyhood friend – it's a great supporting cast," enthuses Campbell. "And the character development is much more extensive. Pablo is going to go through some crazy shit, Kelly's going to evolve much more into her own being, and Ash will continue to marginally save the world. I want people to see it!"

**WE HAD OUR CONCERNS ABOUT HOW TWO YOUNGER CHARACTERS WOULD SLOT IN ALONGSIDE ASH, BUT DELORENZO AND SANTIAGO WERE**

both absolutely brilliant, nailing the laughs, action and scares while adding emotional depth. Both Kelly and Pablo dealt with a hell of a lot of physical and psychological trauma during the first season, and at least one of them is ready to channel that into some ultraviolence.

"Kelly was put through the wringer in Season One, and at the start of Season Two, Kelly has a lot of pent-up rage, but only one mission: revenge," enthuses DeLorenzo. "She is ready to unleash her fury for what happened to her and her parents. She is a girl who's not afraid to smoke weed out of a shotgun. When it comes to getting revenge, she starts to forge her own path, and that's when she teams up with Ruby. They become this lethal powerhouse, and it's interesting to see where that goes, but the bottom line: Kelly's out for blood, and everyone – dead or alive – better stay out of her way!"

Speaking of "lethal powerhouse", one of the joys of Season One was watching Ash, Kelly and Pablo form their own Deadite-slaying unit. But it wasn't just about teaming up to carve up monsters. By the final episode, we saw that Ash did actually care about these two, and the feeling is mutual. "Both of them – Pablo probably a little more than Kelly – have now seen that even though Ash is kind of a dummy, and his way might not be the most logical or rational, he has the gift; he is the man who is going to save the world from evil," DeLorenzo explains.



## ANCIENT HISTORY

**We've had the cabin, but what about the Army Of Darkness?**

The first season of *Ash Vs Evil Dead* was littered with references to Sam Raimi's films, from the Oldsmobile to the yellow shirt worn by Amanda Fisher's partner shortly before he went Deadite, and let's not forget the appearance of poor Cheryl's severed head. Season Two is set to explore much more of Ash's past that we've never seen, including his dad (Lee Majors) and childhood friend (Ted Raimi), but there's a pretty big medieval elephant in the room when it comes to the character's back story: *Army Of Darkness*.

There was no mention of the final film in Sam Raimi's trilogy in the first run of episodes, leading some fans to speculate that it was being erased from the canon, but it turned out to be a legal issue. MGM had the rights to the time-travelling, quip-heavy classic, but guess what: producer Rob Tapert has stated that they can and will reference it in Season Two.

"We actually can reference, and we reference it in this coming season," he told *IGN*. "We just don't pull upon that universe, but this coming season, Ash is able to talk about events that happened in *Army Of Darkness*, although people are not likely to believe him, of course."

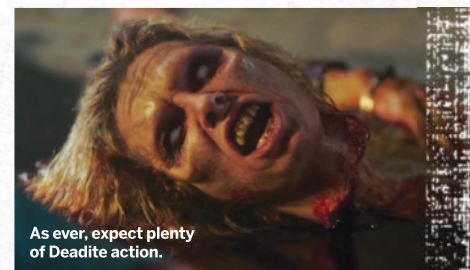
Ash will revisit the events of *Army Of Darkness* in Season Two.

"They have become this rag-tag, dysfunctional family. He saved [Kelly] from her Deadite mother; he saved her life, and she's going to stay by his side for that. None of them have anybody else; they've all lost their family, so that creates a very strong bond, and I think they'll stick together through it all – as long as one of them doesn't end up dead!"

Ending up dead is definitely a concern in this show. We were stunned when Jill Marie Jones' Detective Amanda Fisher was turned into a Deadite before being ruthlessly dispatched, and guest star Heather (Samara Weaving) made it through three episodes, just long enough to make you think, "Maybe..." before meeting her inventive demise in the finale. Campbell tells us that there's a lot more where that came from. "I got hoisted up in the harnesses plenty this year," he says. "These movies were never easy, the TV show is not going to be easy, and Season Two... poor Ray, the physical craft that he had to go through, my hat's off to him. He beat me in Season Two."

We've also been promised much more of the peerless Lucy Lawless as Ruby. The character was a mystery for nine of the ten episodes, sold to us as Professor Knowby's vengeful daughter before revealing that she was actually a Dark One who literally wrote the book on the Deadites, and planned to "Godfather" the demons. Funny and sinister, there was definitely not enough of her.

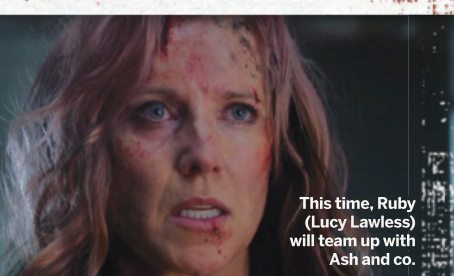
"Lucy's great," enthuses Campbell. "In the second season you'll see a lot more of her; she's a much more fully entwined



As ever, expect plenty of Deadite action.







This time, Ruby (Lucy Lawless) will team up with Ash and co.

world, and Lucy's good at it. But we were both laughing the other day, sitting in our chairs on set. She's rubbing her shoulder, I'm grabbing my hamstring, we're like, 'Man, what the hell's going on here? This is like 20 years ago doing *Xena*!'

"When we were doing Comic-Con in San Diego, I was sitting there at lunch. I look around and there's Bruce Campbell, next to him is Lucy Lawless, and next to me is Lee Majors – the Six Million Dollar Man," laughs DeLorenzo. "If anybody ever told me that was going to be a lunch of mine one day my head would have exploded! It became my goal to make [Campbell] break, which I never did, but I did get a laugh from him. He makes me break every time because he's so damn funny. No one can deliver a one-liner like Bruce Campbell. And Lucy Lawless – I call her Lucy Flawless, because she is. She is an inspiration to me."

There's still one big question left to cover, though. It's fair to say that none of us expected *Ash Vs Evil Dead* to be as gory as it was. Watching the blood and viscera fly in that very special *Evil Dead* slapstick/horror way was a true joy, and they're quick to reassure us that no one's about to cut back on the red stuff.

"Double the gore, double the laughs, quadruple the blood," laughs DeLorenzo. "I can tell you that in the first scene alone, I had 26 gallons of blood just on me for one part of the scene. In Season Two, fans will see the most dangerous villain that Ash has ever faced, and also the most physically hilarious yet absolutely disgusting Ash fight ever. I don't think anything like this has been done in cinema or TV: people will be talking about it around the water cooler the next day, and you will be laughing, gagging and saying, 'I can't un-see what I just saw, but why am I still laughing about it?' That's what you have to look forward to."

"I think even John Waters would cringe," deadpans Campbell. "Even the man who made *Pink Flamingos* would cringe." Groovy. ☞

*Ash Vs Evil Dead* Season One is available to buy on DVD now, distributed by 20th Century Fox Home Entertainment, and Season Two will air on Starz in October, with a UK air date to follow.

ASH VS EVIL DEAD  
Long Live The King



# GIVE THE MAN A HAND

Genre cinema's most deadly limb replacements

## CHAINSAW HAND FROM EVIL DEAD

Sure, your hand's gone bad and you had to lop it off at the wrist, but there's a replacement in the woodshed ready to hand (sorry). Get revved up and back to Deadite-slaying.

## HOOK HAND FROM CANDYMAN

When you're the writing on the wall, you need to be terrifying to keep your legend alive. A bloody hook for a hand to split you from your groin to your gullet will do that.

## WEIRD SWORD HAND FROM 300

This comes straight from the arm of one of Xerxes' more outlandish hench-people, a strange-looking big fella with swords for hands. This can't be practical.

## FURIOSA'S HAND FROM MAD MAX

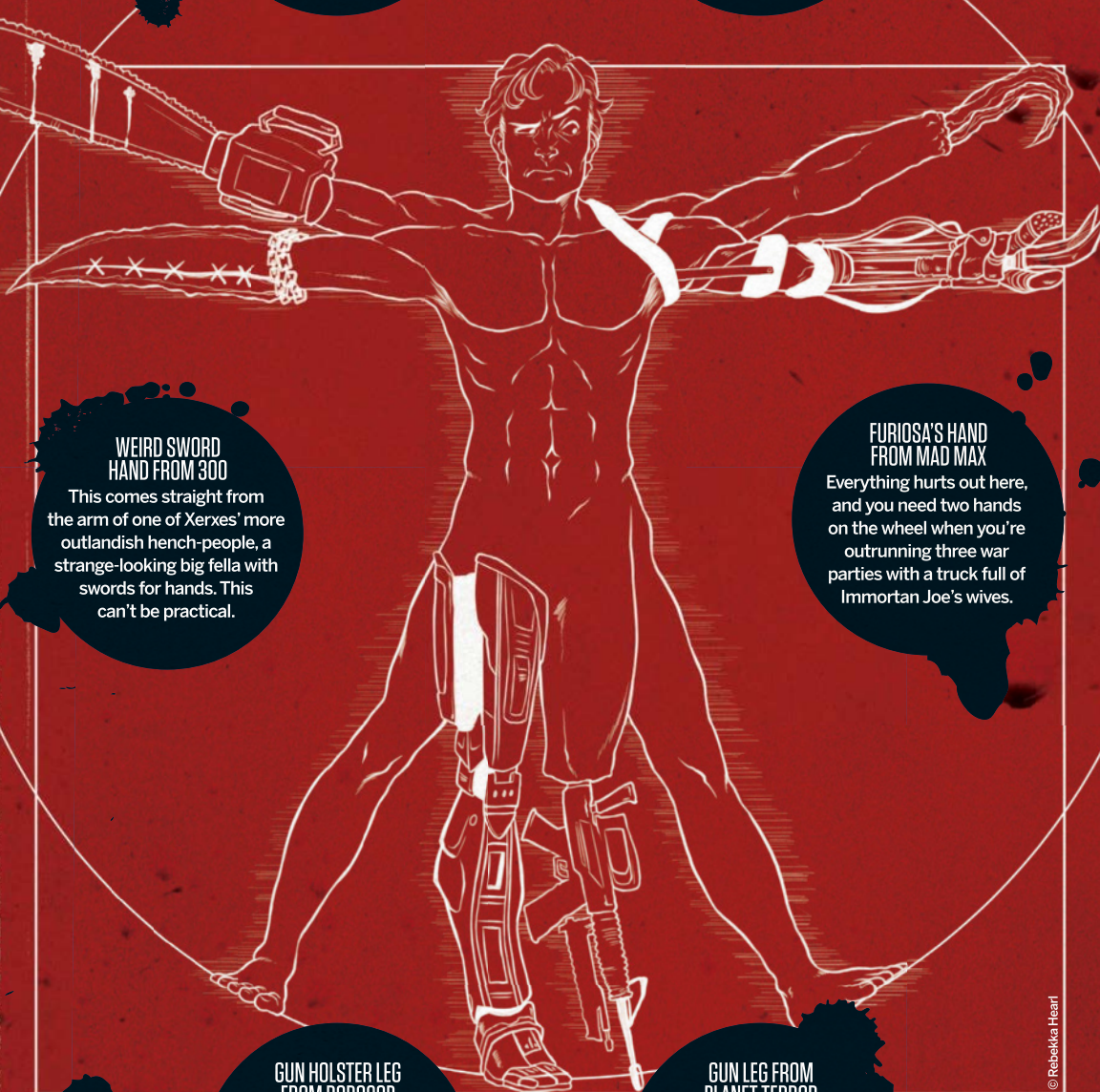
Everything hurts out here, and you need two hands on the wheel when you're outrunning three war parties with a truck full of Immortan Joe's wives.

## GUN HOLSTER LEG FROM ROBOCOP

The bad news is that you're more machine than man, at least physically. The good news is that you're the future of law enforcement, and you've got a gun in your leg.

## GUN LEG FROM PLANET TERROR

No more dancing for Cherry Darling, but thanks to El Wray's quick thinking, you do now have a machine gun leg for killing the melty undead.



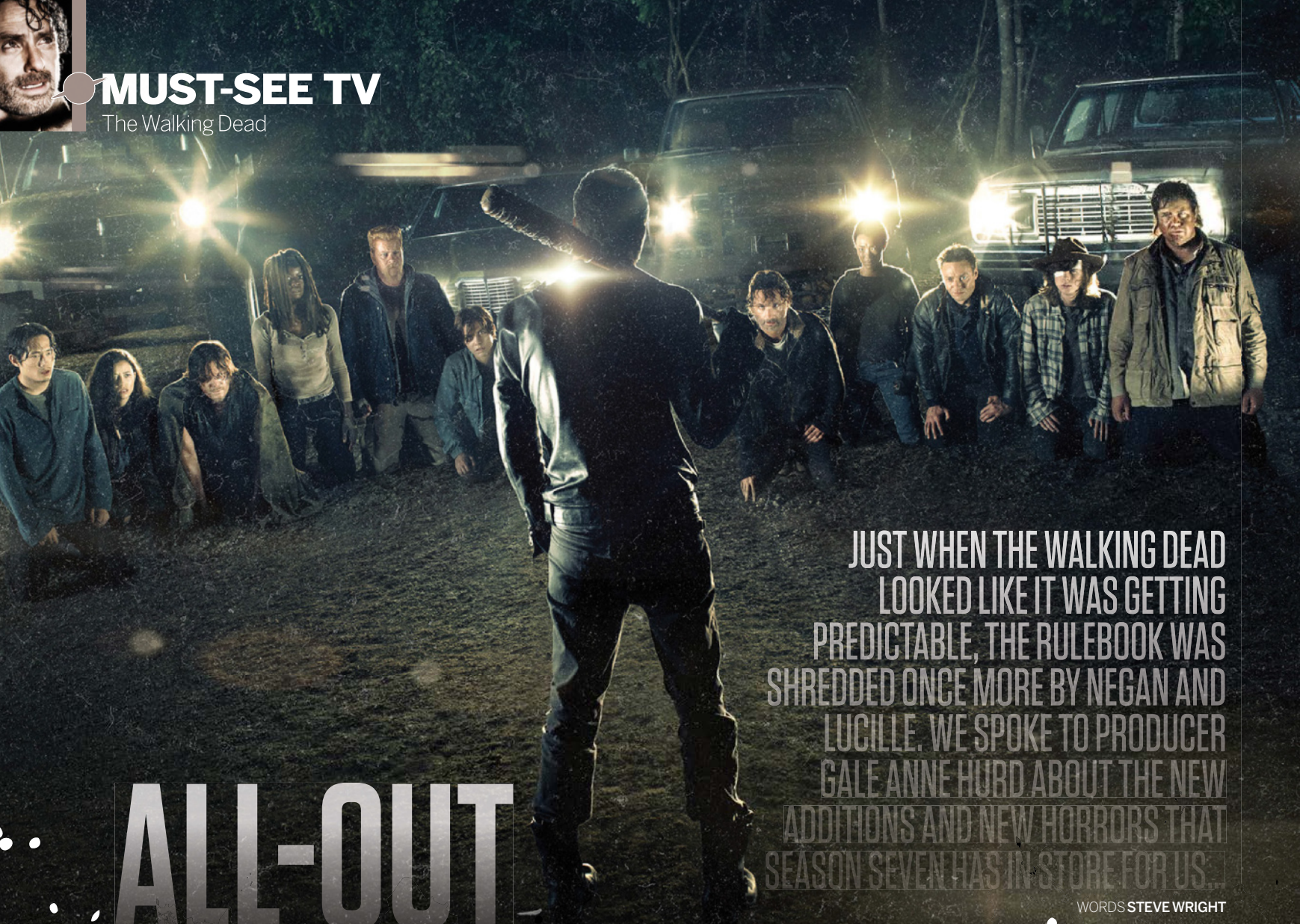
© Rebekka Heart





## MUST-SEE TV

The Walking Dead



JUST WHEN THE WALKING DEAD LOOKED LIKE IT WAS GETTING PREDICTABLE, THE RULEBOOK WAS SHREDDED ONCE MORE BY NEGAN AND LUCILLE. WE SPOKE TO PRODUCER GALE ANNE HURD ABOUT THE NEW ADDITIONS AND NEW HORRORS THAT SEASON SEVEN HAS IN STORE FOR US...

WORDS STEVE WRIGHT

# ALL-OUT

# WAR





**T**HERE'S ONLY ONE PROBLEM WITH AIMING HIGH: YOU HAVE TO KEEP OUTDOING YOURSELF, OTHERWISE YOU RISK BEING LABELLED BORING.

This is the exact same conundrum that *The Walking Dead* has faced, struggling around for an antagonist as memorable as David Morrissey's Governor, before finally finding one in the jaw-dropping Season Six finale as Negan finally made his entrance. All Jeffrey Dean Morgan swagger, he laid down the ground rules for his new world order before casually battering someone to death with Lucille, his trusty barbed wire-adorned baseball bat. It got people talking, and according to producer Gale Anne Hurd, the best is yet to come.

"Negan is certainly the wildest, the most charismatic and the most larger-than-life villain. Because of that, he's probably the one most anticipated by the comic-book fans." She's not wrong. *The Walking Dead* has played host to a gradual drip-feed of comic-book characters, and ever since his explosive introduction (adapted virtually word-for-word for the series), Negan's name has been at the top of fans' most-wanted lists. He's formidable, unhinged and almost entirely without remorse, which is what helps him stand out.

"In the comic book, what sets him apart is that he doesn't justify what he does in his actions; he doesn't question them," points out Hurd. "Other people have reasons for doing what they do; the Governor, as evil as he was, believed he was doing things for the best interests of his followers, but Negan's all about Negan, even to the point where all of his followers say, 'I am Negan', and that's quite different from other villains."

Indeed, you could make the case that Negan's merely acting on the defensive. His group may be trigger-happy and borderline psychotic, but the actions of the Alexandria residents mean they don't exactly fall into 'innocent bystander' categories. "You could also look at what happened last season: Rick's crossed that line – he took them to the Saviors' compound and killed people in their sleep. So I think that people do evil things, but don't necessarily think of themselves as villains."

There's no better way to establish someone as a credible threat than by having them murder a major character, and no less than 11 are at risk, with Rick (Andrew Lincoln), Carl (Chandler Riggs), Michonne (Danai Gurira), Daryl (Norman Reedus), Glenn (Steven Yeun), Maggie (Lauren Cohan), Sasha (Sonequa Martin-

Green), Rosita (Christian Serratos), Aaron (Ross Marquand), Eugene (Josh McDermitt) and Abraham (Michael Cudlitz) all at Lucille's mercy. In fact, for everyone shocked into theorising about who would meet their end, there was someone annoyed at being forced to wait to find out whether their favourite character might return.

"I think there's always – no matter where you end the story – a cliffhanger of sorts," says Cudlitz, "Because you don't know what's going to happen next, and so next October, had someone been a victim, you'd be wondering how people were going to process it..."

"...and people would be angry: 'Why did you ruin our summer?'" laughs Hurd. "We didn't want that person to die! So there really was no winning; we felt that since we're entering the age of Negan, that was the best way to kick it off."

Speaking of Negan, the show has brought out the big guns, with Jeffrey Dean Morgan the man chosen to personify him. Bringing an established actor into a show that is renowned for predominantly giving prominence to upcoming or lesser-known cast members could have been seen as jarring or a bit of a risk, but this wasn't the case here.

"He's awesome!" says Cudlitz. "Terrific actor, really nice guy, he fit right in with the cast, and it's just nice to see that. I've been doing this a while, you don't see that all the time, and to have someone come



Morgan (Lennie James) is one of the few characters we know is definitely safe.



Dwight (Austin Amelio) will take on main cast member duties in Season Seven.



**“NEGAN IS CERTAINLY THE WILDEST, MOST CHARISMATIC AND LARGER-THAN-LIFE VILLAIN”**  
GALE ANNE HURD



Jeffrey Dean Morgan is the newest member of the ever-changing *Walking Dead* family.





# MUST-SEE TV

The Walking Dead

## IN MEMORANDUM

The show's most surprising deaths so far

### SOPHIA

We still haven't got over this one. Having spent half a season looking for her, and seemingly uncovering more and more clues to her whereabouts, it turns out she was in the barn all along.



### AXEL

Just as the gristly old convict was starting to grow on us (and Carol), he had his head blown apart by the Governor. At least he made for an effective human shield.



### TYRESE

Having been frequently seen wading into battle armed with only a hammer and living to tell the tale, we assumed he'd be fine. Then he got bitten during a routine house search, and spent the episode slowly hallucinating before snuffing it.



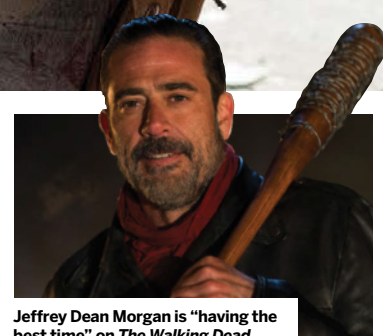
### NOAH

He hadn't even been around that long, so we thought he had a bit longer. Nope. Thanks to that horrible bastard Nicholas (who got everything he deserved later on), Glenn (and us) were forced to watch as he was torn apart in horrifying fashion.



### DENISE

Again, we're still fuming. Optimistic and carefree, we should have realised that she was doomed, but still we continued to hope. At least she had the chance to give a motivational speech before the Saviors pulled off their murderous William Tell act.



Jeffrey Dean Morgan is "having the best time" on *The Walking Dead*.

➤ in with the body of work he has and come into something this well established, he came in extremely humbly, extremely grateful to be there, and just smashed it out of the park. He's a really terrific actor."

"And he's having the best time!" says Hurd. "He said it's reinvigorated his passion for the work, and we can say it until we're blue in the face, but it's true: we say once you're part of the *Walking Dead* family, it's a very special family, and every time an actor joins the show they find out just what that means."

**N**EGAN ISN'T THE ONLY FAMILIAR FACE FROM THE COMICS. ALSO MAKING HIS BOW IS KING EZEKIEL (PLAYED BY KHARY PATON), THE DREADLOCKED RULER

of 'the Kingdom', another fiefdom that has felt Negan's wrath. Judging by the

glimpses we've seen of him so far, he will encounter the wayward Carol (Melissa McBride) and Morgan (Lennie James), and presumably be enlisted at some point to take on Negan and the Saviors. For all the hurrah that greeted Negan's arrival, the reception for Ezekiel's big reveal – at San Diego Comic-Con, no less – was even more rapturous, if that were somehow possible.

"The cheer that we all got to witness in the room at Comic-Con, Hall H, when we ended with the image of him and his pet tiger Shiva, was wonderful to behold" recalls Hurd, "Another character who has been long anticipated by the fans, and we couldn't have found a better actor to bring him to life."

Yep, you heard right: pet tiger. The be-all and end-all for Ezekiel, and probably a big factor in why he has not only survived, but become an actual monarch. While some liberties had to be taken in adapting the source material (Shiva here is a result of CGI wizardry rather than a live-action big cat), the presence of the two does underline the show's commitment to honouring the source material, even if it doesn't follow it rigidly.

However, the show's creators don't just include these characters on a whim: everything you saw in the

Season Seven trailer has been a long time coming. "What surprises people is that [showrunner] Scott Gimple, in conversation with [comic creator] Robert Kirkman, has planned out more than just this one season," points out Hurd. "And we have the road map in the comic books – we don't follow it exactly, but it's important to know where you're going in future seasons so we can get this season just right instead of the next season."

"A lot of shows don't do that, and I think it shows, and I think that's why a lot of shows run out of steam after a few seasons: because they haven't actually been laying the pipes for seasons to come, but we've been very lucky to have the comic books."

While Ezekiel, Negan and the potential condemned have been taking the headlines, it's worth remembering the other characters who we caught in snatches last season, but will hopefully step up in Season Seven. Like amateur escapologist Paul 'Jesus' Rovia (Tom Payne), Alexandria resident Heath (Corey Hawkins), perennial runaway Enid (Katelyn Nacon) and Father Gabriel Smith (Seth Gilliam), formerly a liability, now trusted enough to be left in charge of the township in Rick's absence. They – and others – will get their time to shine.



This season, all-new locales will be explored.



# ALL HAIL KING EZEKIEL

Everything you need to know about Walking Dead royalty



## NAME

Ezekiel

## WEAKNESSES

Arrogance, delusions of grandeur

## CURRENTLY

Leader of the Kingdom

## FORMERLY

Zookeeper

## FRIENDS

Paul 'Jesus' Rovia, Shiva the Tiger

## ENEMIES

Negan, the Saviors

## FIRST COMICS APPEARANCE

Issue #108

## SKILLS

Swordplay, leadership, amateur dramatics

## DID YOU KNOW

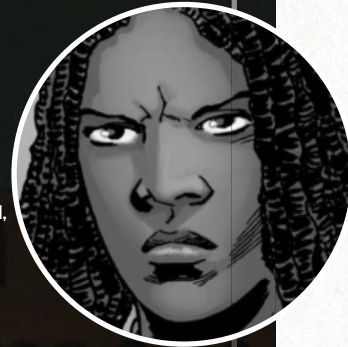
In the comics he has a relationship with Michonne. Rick might have something to say about that – assuming they both survive Lucille, anyway.

## YOU MIGHT HEAR HIM SAY

"Bow before your king!"  
"Come, Shiva!"

## YOU WON'T HEAR HIM SAY

"It's okay guys, I'm just a figurehead, no need to take me seriously"  
"Hey Negan, want a beer?"  
"Guys. There's a f\*\*\*ing tiger right near me. Shoot it"



After leaving Alexandria, the future for Carol (Melissa McBride) is unclear.

"There's a lot of characters out there," points out Cudlitz. "We've seen characters come back, we've seen characters go, all of the things that make the show what it is, I would expect that we stick to that formula, and I would expect the producers will stick to that, because obviously it's working."

And what a formula: death, surprise and heartbreak around every corner. *The Walking Dead* has been shaken up, and not before time. Despite criticism in some corners, it never really lost its way, and its new additions have had a galvanising effect. As we finish off our conversation with Cudlitz, he assures us that this is only the beginning.

"Our world is getting bigger, the hierarchy of our world is potentially changing, we have a lot more characters to meet, just as the comic book, and just as Jesus says to the table, when we first meet Jesus, I think it's more true than ever, he says, 'Your world is about to get a whole lot bigger.'" ☞

*The Walking Dead* Season Seven will air on Fox from 24 October.



Meet Ezekiel (Khary Paton) and his pet tiger, Shiva.



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# SciFiNow Reviews

Our thoughts on the pick  
of the entertainment  
releases out this month

## 62 THE GIRL WITH ALL THE GIFTS

"AN EXCELLENT AND EMOTIONAL SPIN ON THE  
ZOMBIE GENRE WITH SUPERB PERFORMANCES"

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**CINEMA** Add your thoughts regarding the latest blockbuster theatrical releases on the SciFiNow website.  
**DVD AND BLU-RAY** Discover our opinions on the latest film and television releases and add your own comments.  
**TOP 10s** Read our lists relating to our favourite genre shows, and give your thoughts on whether we were right

**AWARD EXPLAINED** THE 'MUST SEE NOW' AWARD GOES TO REVIEWS THAT SCORE EIGHT OR MORE...

SciFiNow  
Must  
see now!



**TRIVIA** DESPITE BEING SET IN LONDON, *THE GIRL WITH ALL THE GIFTS* WAS MAINLY FILMED IN BIRMINGHAM.



## FILM INFO

### Released

Out now

### Certificate

15

### Director

Colm McCarthy

### Screenwriter

MR Carey

### Cast

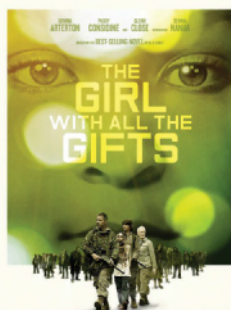
Sennia Nanua, Gemma Arterton, Paddy Considine, Glenn Close, Fisayo Akinade, Anthony Welsh, Anamaria Marinca

### Distributor

Warner Bros

### Running Time

111 mins



And a little child shall lead them

# THE GIRL WITH ALL THE GIFTS

## DEAD AND ALIVE

The best recent zombie films of the last five years

### Maggie (2015)

Arnie flexes his acting muscles to surprisingly good effect in Henry Hobson's mournful tale of a father watching his daughter (Abigail Breslin) succumb to a zombie virus.

### The Battery (2012)

Jeremy Gardner's low-budget drama follows two friends as they bicker through the apocalypse. It's a compelling and emotionally real buddy movie with a gut-punch finale.

### Life After Beth (2014)

Jeff Baena's rom-zom-com relies heavily on a killer performance from the brilliant Aubrey Plaza, playing the titular character, who comes back from the dead to reunite with boyfriend Dane DeHaan.

### ParaNorman (2012)

Stop-motion animation studio Laika can do no wrong, and its spooky 2012 movie about a dead-people-seeing boy facing the zombie apocalypse is just wonderful.

### Dead Snow 2: Red Vs Dead (2014)

Yeah, that's right. It has absolutely no right to be as entertaining as it is, and yet somehow Tommy Wirkola's Nazi zombie sequel is a huge amount of fun. Madness.

We had high expectations for *The Girl With All The Gifts*: MR Carey adapting his own brilliant novel, a superb cast and a trailer that promised something special. Colm McCarthy's film not only meets our expectations; it's one of the best British genre films in years.

Britain has been overrun by 'hungries', people turned into monsters by an infection with no known cure. In a bunker beneath a military outpost, soldiers and scientists keep a group of children under lock and key. When they're outside their cells, their arms, legs and heads are restrained, and they are not to be touched.

Young Melanie (Sennia Nanua) is cheerful, polite and curious, and completely besotted with her kindly teacher Miss Justineau (Gemma Arterton). The soldiers who shuttle Melanie from her cell to the classroom treat her like a dangerous monster, Sergeant Parks (Paddy Considine) refers to her as "a frigging abortion", and Dr Caldwell (Glenn Close) sees her as a curiosity to be studied.

When the base is attacked, these four and two soldiers (Fisayo Akinade and Anthony Welsh)



manage to escape, but there's a lot of ground and a lot of hungries between them and the nearest outpost. As they make their way through the countryside and into London, Melanie will learn exactly what she is, and what she might become.

There will be a lot of comparisons to *28 Days Later*, and to be fair, both films have a similarly grounded aesthetic, sprinting not-zombie zombies and a healthy dose of John Wyndham. But this feels like a breath of fresh air. It's not just because of the twists that Carey gives his undead, although the fungal spore infection is fascinating and makes for some incredibly striking visuals later on; it's a confident, complex, genre-bending piece of work that is at once confrontational, affecting, frightening and humane.

Melanie is the film's trump card, as we see the horror, devastation and humanity through the eyes of this innocent but deadly child. As the film progresses, Melanie goes from dangerous liability to confident protector before being faced with the final act's big question. Newcomer Sennia Nanua is absolutely superb, and McCarthy does an incredible job with the difficult balancing act that the script presents. Emotionally, we're on her side from the very beginning, but she's going to do some horrifying things.

And when it comes to the horror, McCarthy doesn't pull any punches. There are some truly shocking and gut-wrenching sequences, as well as moments that are deeply moving. He's helped by a perfect

cast, with a career-best Arterton as the teacher who can't help but see the humanity in her charges, the predictably excellent Considine as the gruff soldier who gradually starts to feel for Melanie, and the great Glenn Close as the cold scientist who knows that salvation requires sacrifice.

Readers of the book will know that the question of salvation is a complex one, as the group of survivors walk through a world that is in the process of being claimed by something relentless that hasn't finished its work yet.

McCarthy's ruined city is beautifully rendered, using drone footage from Pripjat as a base for his imagery (although anyone who knows Birmingham will recognise it standing in for London). Carey's screenplay also deserves high praise for its rich, complex characterisation and blend of horror, fairy tale and cautionary tale.

*The Girl With All The Gifts* is an excellent and emotional spin on the zombie genre with superb performances. Moving, intelligent and frightening, this will grip you by the throat.

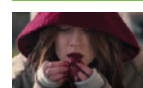
**Jonathan Hatfull**

9

SciFiNow scored 9 for  
The Girl With All The Gifts

Follow our scores on JUST A SCORE

## OR STAY IN AND WATCH...



**Byzantium**  
Neil Jordan and Moira Buffini's seaside vampire tale is gorgeous, vivid and surprisingly heartfelt.





# BLAIR WITCH

A night in the woods

SciFiNow  
Must see now!

**Details** 15 // 89 mins // Out now **Director** Adam Wingard **Screenwriter** Simon Barrett  
**Cast** James Allen McCune, Callie Hernandez, Brandon Scott, Corbin Reid, Wes Robinson, Valorie Curry **Distributor** Lionsgate



**We were already** thrilled about the prospect of the duo behind *A Horrible Way To Die*, *You're Next* and *The Guest* working on

a very scary movie, so the revelation that Adam Wingard and Simon Barrett's *The Woods* was a *Blair Witch* sequel in disguise was thrilling, if slightly nerve-racking. It needn't have been. From watching this updated trip to Burkittsville, it's clear that they love *The Blair Witch Project* just as much as we do.

James (James Allen McCune) was just four years old when his sister, Heather, vanished in the woods, but new footage seems to suggest that she might still be out there. With three friends and two eager guides, he travels there to see if there's any trace of that mysterious house where the three students went missing, or that infamous Blair Witch. They'll find more than a trace.

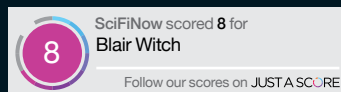
Die-hard fans of Daniel Myrick and Eduardo Sanchez's modern classic can rest assured that this new *Blair Witch* treats the original with a huge amount of respect, and although it's a sequel with plenty of nice little ties to the 1999 movie, it's pretty much the same story: kids go to woods in search of a legend, kids get lost and terrorised, and now their 2014 footage has been found.

That being said, while the plot is similar, the filmmakers find plenty of ways to play with the formula with some nifty twists later on. The characters are well written with believable motivations, the acting is excellent across the board, and there's a self-aware sense of humour. And when it comes time to bring the scares, *Blair Witch* delivers.

Wingard ratchets up the tension slowly but surely before unleashing some brilliant shocks. It has definitely got more effects and gore gags than its predecessor, but it doesn't over-do it. It's more about quick jolts with little discernible detail for the most part, although the finale does threaten to tip into over-exposure.

*Blair Witch* isn't going to change the landscape of horror, but it's a worthy successor to a true classic, and you'll have a brilliant time watching it because, more importantly than anything else, this is what we were promised: a very scary movie.

**Jonathan Hatfull**



## OR STAY IN AND WATCH...

**You're Next**  
This blackly comic horror is hugely entertaining, as Sharni Vinson turns the tables on home invaders.



# THE PURGE: ELECTION YEAR

Politics of fear

**Details** 15 // 109 mins // Out now **Director** James DeMonaco **Screenwriter** James DeMonaco **Cast** Frank Grillo, Elizabeth Mitchell, Mykelti Williamson **Distributor** Universal



**"I've had it** with these idealistic pigs!" snarls evil Founding Father Caleb Warrens (Raymond J Barry) as he sips whiskey and plots

the death of progressive senator Charlie Roan (Elizabeth Mitchell). That – and the two c-bombs he drops – is some indication of the subtlety that *The Purge: Election Year*, the third film in James DeMonaco's all-crime-is-legal-for-one-night-a-year series, is packing. It's twice as political, but also twice as daft, resulting in a film that is both impressively ferocious in its agenda and suffering from a cliché-ridden script.

After surviving a Purge Night trauma as a child, Roan is now running for president on a campaign that's centred on banning it for good. Her head of security, Leo Barnes (Frank Grillo), has his hands full when she decides to stay home on Purge Night, and when government-funded mercenaries storm the place, the two must take to the streets in order to survive the night.

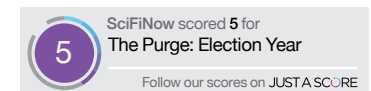
It's quite bracing to see a genre film place its politics front and centre, but

DeMonaco's nifty ideas (Purge Night funding the NRA, tourists visiting the US for one night of legal killing, a weird midnight Purge Mass) are better than his dialogue, which even veterans like Mykelti Williamson have a hard time selling. It's also extremely hypocritical: yes, murder is awful, but check out this teenage girl getting her face blown off with a shotgun.

This series has always been caught between having its cake and eating it, and the formula worked nicely in the 2014's *The Purge: Anarchy*, but when nothing is left to subtext, it's hard to ignore what's staring you in the face. That being said, DeMonaco continues to create some horrifying and haunting images of a city purging, there are some decent scares, Grillo is as great as ever, and Betty Gabriel (*Experimenter*) impresses.

It's just a shame that the dialogue and plotting can't match the message and the jolts of well-executed genre thrills. It's bold and kind of fun, but this is a step down from *Anarchy*.

**Jonathan Hatfull**



## OR STAY IN AND WATCH...

**Escape From New York**  
John Carpenter's classic gave us thrills, chills and the eye patch-wearing badass that is Snake Plissken.





# DON'T BREATHE

Don't mess with the crazy blind army vet, okay?

**Details** 15 // 88 mins // 9 September **Director** Fede Alvarez **Screenwriters** Fede Alvarez, Rodo Sayagues **Cast** Jane Levy, Dylan Minnette, Stephen Lang, Daniel Zovatto **Distributor** Sony Pictures

In most home-invasion horrors, the home-owners are the ones in jeopardy. *Don't Breathe* neatly subverts this trope, placing three young thieves at the mercy of a blind man sitting on a pile of cash.

The film is economical to the extreme, with only Jane Levy's (*Evil Dead*) Rocky getting anything in the way of sympathetic character motivation. While Money (Daniel Zovatto) is in the crime game for, obviously, cold hard cash, and Dylan Minnette's (*Goosebumps*) Alex is simply infatuated with Rocky, she is in it for far more altruistic reasons.

That bit of character work is vital to the early home-invasion scenes, in which Stephen Lang's (*Avatar*) unnamed Blind Man is the victim of the piece. Levy's strong performance keeps audiences narrowly on her side until twist after twist plunges the Blind Man straight into the villain role.

And what a villain. No gimmicky mask or supernatural abilities required here – everything the Blind Man does

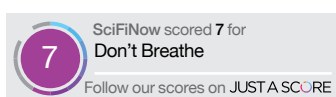
is within the realm of realism, and can be explained away by his army background. Lang plays him with near-silent unpredictability.

The film has some great stylistic quirks, with sound effects multiplied so that even the slightest floorboard creak sounds frighteningly loud. The Blind Man's house is introduced via a clever tracking shot, giving us the layout and showing us where the many Chekhov's guns are hidden. Director Fede Alvarez also finds an original way of representing pitch-black darkness on screen for one very effective sequence.

It's not perfect though. Despite its relatively brief duration it struggles to fill all the time in the house, and loses both tension and momentum when it goes outside. It also goes to a strange place in the final quarter, which feels both icky and wholly unnecessary.

Nonetheless, this is a tight, tense horror with very little gore on show, relying on suspense to keep the audience on tenterhooks. Expect to see a lot more from Alvarez in future.

**Abigail Chandler**



## OR STAY IN AND WATCH...

**Wait Until Dark**  
Audrey Hepburn's blind heroine is a far more sympathetic victim of home invasion in this Sixties classic.



# SWISS ARMY MAN

Fast and soul

**Details** 15 // 97 mins // 30 September **Directors** Daniel Scheinert, Dan Kwan **Screenwriters** Daniel Scheinert, Dan Kwan **Cast** Paul Dano, Daniel Radcliffe, Mary Elizabeth Winstead **Distributor** A24

You may have heard that people walked out of *Swiss Army Man* at Sundance last year. You might have heard that

Daniel Radcliffe plays a corpse whose boner sometimes acts as a compass. You definitely heard about the farts.

If you find farts crude or offensive, you won't like *Swiss Army Man*. But if you're ready to open your mind to how wonderful farts can be, you could well be in for something truly special, because this is about so much more than that.

A bearded, bedraggled Paul Dano plays our hero, Hank. When we join him at the start of the film, Hank is stranded on an island with no means of rescue or escape, and is about to hang himself. But while he's dangling from a frayed rope, choking and gagging, a dead body washes up on the shore in front of him.

Suddenly, Hank decides to put his suicide attempt on hold in order to check out the body and see what's going on. It turns out the body is a man – still dead – named Manny (Daniel Radcliffe), who starts farting and talking. He becomes a brilliant survival companion when it transpires that Manny's body is a human version of a Swiss Army knife.

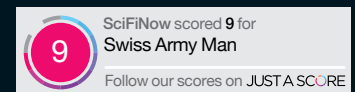
For a film with such a ludicrous premise, *Swiss Army Man* can be

surprisingly sweet. The relationship between Hank and Manny is decidedly unique; when he awakens as a corpse, all of Manny's memories and understanding of social practices and most nouns have inexplicably vanished, and so it's up to Hank to explain them all to him from scratch.

Manny doesn't know about fear, love, Netflix, masturbation, or that it's usually considered rude to fart in front of other people. Through explaining each concept to Manny, who has the mind of an inquisitive child, Hank gives the viewer quite a lot of food for thought regarding all the weird things humans do.

As well as being thoughtful and honest, *Swiss Army Man* is just a really good time. Once you've waded through the farts and boners, what's waiting for you on the other side is a joyous, one-of-a-kind story of friendship, bravery and perseverance set to an incredible soundtrack. What more could you possibly need?

**Poppy-Jay Palmer**



## OR STAY IN AND WATCH...

**The Lobster**  
Humans are forced to couple up, or else they face turning into animals in this bizarre fantasy.



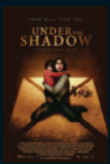


SCiFiNow  
Must see now!

# UNDER THE SHADOW

The war at home

**Details** 15 // 84 mins // 30 September **Director** Babak Anvari **Screenwriter** Babak Anvari **Cast** Narges Rashidi, Avin Manshadi, Bobby Naderi, Arash Marandi, Ray Haratian, Behi Djanati Atai **Distributor** Vertigo Releasing



**Babak Anvari's debut** has been compared to Jennifer Kent's phenomenal *The Babadook*, and it's exciting to say that it's

not just because both films feature a difficult relationship between a mother and child. It's also because this is one of the most terrifying supernatural horrors in recent years.

It's Tehran in 1988, and the Iran-Iraq war is raging. Shideh (Narges Rashidi) is struggling with the fact that her political past means she can't resume medical school, a frustration that causes friction between her, her husband Iraj (Bobby Naderi) and young daughter Dorsa (Avin Manshadi). When Iraj is conscripted, he begs Shideh to take Dorsa, leave their apartment block and head to the hills, but she refuses. Meanwhile, as the missiles get closer, a strange presence begins to make itself known.

Guillermo del Toro's *The Devil's Backbone* is clearly a strong influence, with its use of the spectre of conflict (and an unexploded bomb). However, Anvari's film deserves much more than comparisons. This is an intelligent, sensitive and scary film with psychological and sociological layers that will reward repeat viewings.

Shideh is a fascinating character, and Rashidi is superb. She's sympathetic but not sugar-coated, a woman who has been held back by society, but never reduced to a statement. Her relationship with her daughter feels honest in its affection and difficulty, making the terror all the more affecting.

During the opening scene, in which Shideh makes her case to a university official, we see a distant explosion through a window. This state of ever-present danger is expertly used, as Anvari never overplays it, but keeps us constantly on edge. The tape on the windows, the power cuts, the sprints to the basement bomb shelter – the shadow of death is always there.

And then there's the horror. Anvari keeps his spectres just out of sight in the corner of the frame so that we're never sure if something's there – until it moves. When the film wants to frighten you, it really does.

**Jonathan Hatfull**

SciFiNow scored **9** for **Under The Shadow**  
Follow our scores on JUST A SCORE

## OR STAY IN AND WATCH...

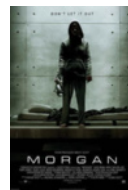
**The Devil's Backbone**  
Del Toro's first ghost story is a terrifying and moving tale set in an orphanage during the Spanish Civil War.



# MORGAN

Emotive for murder

**Details** 15 // 92 mins // Out now **Director** Luke Scott **Screenwriter** Seth W Owen **Cast** Kate Mara, Anya Taylor-Joy, Rose Leslie, Toby Jones, Paul Giamatti, Michelle Yeoh, Jennifer Jason Leigh **Distributor** 20th Century Fox



## The premise for

Luke Scott's directorial debut is intriguing, but perhaps not entirely new. Morgan (Anya Taylor-Joy) is a genetically engineered

person who was created in a lab and raised in a controlled environment in the middle of the woods somewhere. When the film starts, she's only five years old, but appears to be in her late teens. She's intelligent, inquisitive and very self-sufficient. She has developed apparently healthy relationships with the scientists that made her, who she now considers friends.

But when Morgan gets upset and throws a tantrum, stabbing one of the scientists several times in the eye, corporate trouble-shooter Lee Weathers (Kate Mara) is called out to evaluate whether the attack was a one-off or if the project should be terminated.

Mara is fascinating as the cold but professional Weathers. Her refusal to call Morgan 'she' (opting instead for 'it') and her stern approach to questioning

the lab's residents quickly make her the quasi-villain of the story, even though she's just doing her job. Likewise, each of the sizable group of residents have actual personalities and lives, as opposed to just being more scientists spewing words we don't understand.

But even with the suspiciously strong cast of distinguished character actors, Taylor-Joy is easily one of the film's greatest assets. She somehow manages to remain sympathetic, even though the first time we see her she's stabbing Jennifer Jason Leigh in the eye. It could be her childlike innocence after the event, or it could be because the rest of the characters, though interesting, aren't that likeable.

Like all AI stories, *Morgan* is asking a question, but what it's asking isn't quite clear. Can we trust AI? Can it trust us? Should we start thanking Siri when we ask it to search the web just in case it wants to start a fight? The film asks question after question, but it doesn't always provide the answers, or even explore the question enough to start forming opinions.

**Poppy-Jay Palmer**

SciFiNow scored **7** for **Morgan**  
Follow our scores on JUST A SCORE

## OR STAY IN AND WATCH...

**Ex Machina**  
Things go slightly awry when a scientist decides to develop an AI in this gripping thriller.





## FEST INFO

### When

25-29 August

### Where

Vue Cinema,  
Shepherd's Bush

## TICKETS

### Details

Festival pass £185  
Friday & Saturday pass £60  
Thursday £30  
Sunday & Monday pass £50.  
Individual tickets £14

### Website

www.frightfest.co.uk

## FILMS

Under the Shadow // We  
Are The Flesh // The Similar  
// Beyond The Gates //  
Shelley // The Love Witch  
// Another Evil // Fury Of  
The Demons // Found  
Footage 3D // Here Alone  
// Johnny Frank Garrett's  
Last Word // Egomaniac  
// Siren // Red Christmas  
// Pet // My Father Die //  
Cell // Let Her Out // From  
A House On Willow Street  
// The Chamber // Mercy  
// They Call Me Jeeg Robot  
// White Coffin // Through  
The Shadow // Enclosure  
// Francesca // Population  
Zero // Benavidez's Case //  
Road Games // Lost Solace  
// The Unraveling // The  
Girl With All The Gifts // The  
Resort // Abattoir // The  
Master Cleanse // Sadako vs  
Kayako // Blood Feast // Cruel  
Summer // The Creature  
Below // The Unkindness  
Of Ravens // Realive // 31 //  
Crow // Bad Blood: The Movie  
// The Neighbour // The  
Windmill Massacre //  
Monolith // Director's Cut //  
Man Underground



# HORROR CHANNEL FRIGHTFEST 2016

From old-school slashers to meta madness, here is everything we saw at Horror Channel FrightFest 2016!

## BEST OF THE FEST

In a festival full of highlights, we have decided to start as we mean to carry on, and pick out our highlights from the UK's foremost horror showcase.

Our best in show goes to Babak Anvari's incredible Iranian chiller *Under The Shadow*. It's heartfelt, political, complex and absolutely terrifying, and you can read our full review on page 65. Emiliano Rocha Minter's *We Are The Flesh* was similarly impressive for very different reasons. This

post-apocalyptic tale of a scavenger and the two siblings he takes in is filthy, angry and confrontational. It's incredibly well made, the performances are superb, and it's so atmospheric and grubby that you'll need a shower afterwards.

Staying in Mexico, Isaac Ezban's *Twilight Zone* tribute *The Similar*s, in which a group of travellers stranded at a bus depot on a stormy night all begin to resemble one man, was another highlight. A love-letter to Rod Serling with an undercurrent of political commentary... yeah, we loved it. Speaking of love letters, Jackson Stewart's *Beyond The Gates* was an excellent ode to VHS adventure games, with Chase Williamson, Graham Skipper and Brea Grant forced to play a demonic game to stay alive. It's *Stuart Gordon* meets *Jumanji* with Joe Dante's heart, and it's great fun.

Other great tributes to movie eras past included Anna Biller's gorgeous and thematically complex *The Love Witch*, a tribute to Technicolor romances and Euro-horror that genuinely looks like a film from the Sixties that has been lovingly

restored. It's also got substance underneath the sheen, making it a must-see. Fabien Delage's *Fury Of The Demon* also played with appearances; this mockumentary about a lost Georges Méliès film that drove audiences to insanity is very cleverly made and wonderfully convincing, and celebrates the power and invention of early cinema.

The power of cinema was demonstrated in Steven DeGennaro's *Found Footage 3D*, a meta horror comedy about an indie film crew trying to make a genuinely good found-footage 3D horror movie in a house that may actually be haunted. Clever, funny and scary, it's a horror comedy that actually successfully straddles both genres. Laughs were also to be found in Carson D Mell's mumblecore ghost story *Another Evil*, in which Steve Zissis' artist employs an exorcist to get the spirits out of his holiday home, only to realise that his new 'friend' will be harder to get rid of. It's beautifully performed, surprisingly tense, and highly recommended. The same can be said of *Here Alone*, about a woman surviving the zombie apocalypse in isolation who is

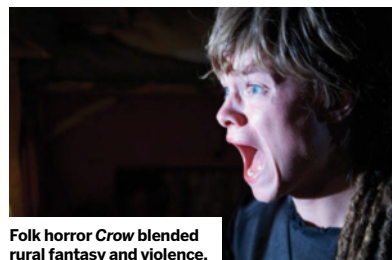


Kate Shenton's hilarious *Egomaniac* was a highlight.

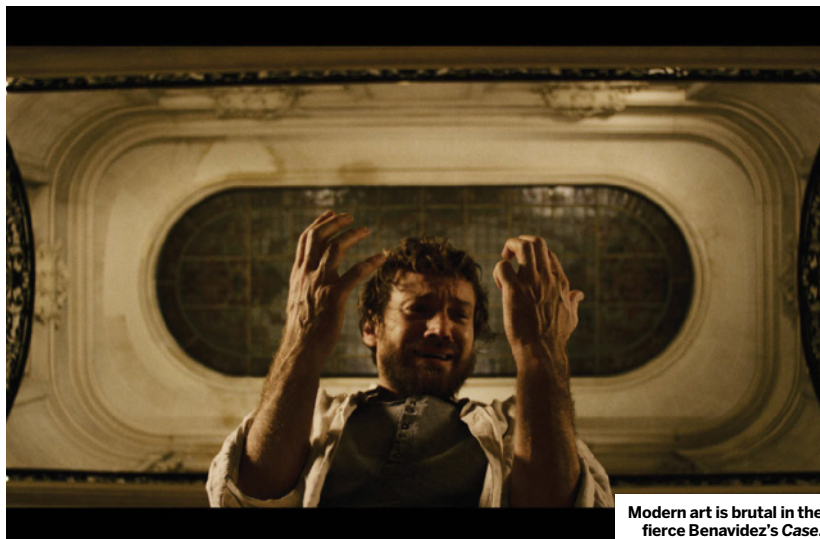




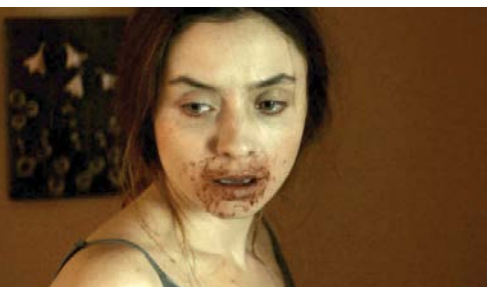
Abattoir showed us how to build a haunted house.



Folk horror *Crow* blended rural fantasy and violence.



Modern art is brutal in the fierce Benavidez's *Case*.



suddenly confronted with a kindly man and his stepdaughter. It's very well written with a great lead performance from Lucy Walters, and we hope it gets a UK release soon.

Our top ten is rounded out by *Shelley*, a Gothic pregnancy-horror about a maid who agrees to be a surrogate mother for the child of her wealthy Danish employers. It's an extremely tense chiller that doubles as a sharp-toothed class critique.

### THE HORRORS CONTINUED...

It was a good year for creature features, as V/H/S' 'I like you' Lily got a spin-off in the highly entertaining, gender role-flipping *Siren*, which featured a great performance from Hannah Fierman and one of the most memorable sequences in the festival. *Sadako Vs Kayako* was as daft as you'd expect a *The Ring* vs *The Grudge* movie to be, although it was pretty fun and had a killer tie-in song over the credits. We loved *The Master Cleanse*, a smart and sensitive satire of self-help groups with a great cast (Johnny Galecki, Anna Friel, Anjelica Huston) and a wonderful set of creatures.

Throwback-slasher *Knucklebones* had good practical effects, but was let down by bad acting and a terrible script, while Tricia Lee's *Blood Hunters* used its vampiric monsters to tell a story about overcoming grief and loss, with mixed results. *Bad*

*Blood: The Movie* was a were-frog movie that could have used a little more body horror to go with its admittedly nicely twisted concept, while low-budget Brit-flick *The Creature Below* had a brilliant Lovecraftian monster that made up for an inconsistent script.

With three characters hiding in a tent from a forest-bound creature, *Enclosure* felt like an old *X-Files* episode in the best possible way, and the same can be said of the interesting but slightly unsatisfying murder mockumentary *Population Zero*.

You want zombies? British horror *The Resort* offered a surprising and most welcome slice of political commentary to go with its 'Jurassic Park with zombies' pitch, while John Cusack and Samuel L Jackson muddled through the disappointing adaptation of Stephen King's *Cell*.

Once again, your own home was still a terrible place to hide, although Chris Sparling's family feud home invasion *Mercy* was disappointingly dull and frustrating. Joe R Lansdale-infused *The Neighbour*, in which Josh Stewart's small-time crook discovers that the guy next door is much worse than he is, was much more gripping, while silly-but-fun *From A House On Willow Street* found Sharni Vinson's crew of kidnappers realising that the girl that they've snatched isn't just a girl. ➤➤



Here Alone proved to be a powerful post-apocalyptic drama.

## YOUR THOUGHTS

We asked you @SciFiNow what your favourite moments were



"*Fury Of The Demon* for me. It was such a strong year all round but that was like nothing I've ever seen." – @cjlines



"*Train To Busan*, with *The Chamber* a close second. No other films were as tense or scary!" @klimny



"Mine was *Found Footage 3D* – it disarmed you with humour before then also scaring the crap out of you! Absolutely brilliant!" @rdpixie



"*The Love Witch* – a beautiful, glamorous & gloriously feminist take on the serial killer." @ms\_mjolnir



"*The Devil's Candy*. Phenomenal imagery (I want that canvas!) and a great script with characters to root for." @BritNightmares



"*We Are The Flesh*, cuz I think it's healthy to see a film that melts your mind every so often." @Slippery\_Jack



"*Train To Busan* – zombie action movie perfection, a modern classic is born and a new director emerges." @Jediwilt



"*Found Footage 3D*. Skewered the sub-genre hilariously, and a genuinely great addition in its own right." @ian\_sandwell

JOHNNY FRANK GARRETT'S LAST WORD 7 EGOMANIAC 7 SIREN 7 RED CHRISTMAS 7 MY FATHER DIE 6 DIRECTOR'S CUT 6 CELL 4  
LET HER OUT 5 FROM A HOUSE ON WILLOW STREET 6 THE CHAMBER 7 MERCY 3 THEY CALL ME JEEG ROBOT 5 ABATTOIR 6



➤ Darren Lynn Bousman's *Abattoir* was a nice spin on an old formula, with its excellent concept (how do you build a haunted house?) and use of Lin Shaye powering it through its slower moments. The beautifully shot *Monolith* stretched its concept too far as Katrina Bowden is locked out of her car in the middle of the desert with her baby in the back seat, while Oliver Parker's *The Chamber* was a tense thriller about four people trapped in a broken submarine at the bottom of the sea.

Old-fashioned slashers were alive and well, the best of which Craig Anderson's deceptively sharp *Red Christmas*, which swipes at Australian conservatism while delivering a highly entertaining seasonal genre movie. Dutch effort *The Windmill Massacre* had some enjoyable splatter, but wasn't particularly scary or funny, while Marcel Walz's remake of Herschell Gordon Lewis' *Blood Feast* didn't have much to offer beyond some truly horrible gore effects. *The Unraveling* looked like a fun slasher, but the excellent cinematography couldn't make up for its underwhelming twist.

We should also note the odd but welcome trend for British avian horror. Admittedly, Wyndham Price's atmospheric

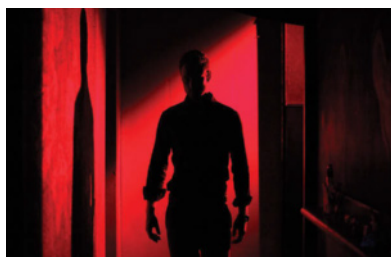
– if overlong – *Crow* was more of an Alan Garner-esque cautionary tale about the dangers of upsetting mother nature, but Lawrie Brewster's *The Unkindness Of Ravens* was most definitely a horror film, as a traumatised veteran is assaulted by his memories and giant, eye-eating bird creatures in an isolated cabin. It's not perfect, but it is gruelling and impressive.

Speaking of trauma, Michael Borowiec and Sam Marine's *Man Underground* gave us a damaged conspiracy theorist making a fictionalised film of his life, and it's a sensitive and well-acted drama that hints at a genre twist. We were also impressed by the sensitivity shown by *Cruel Summer*, a film about three teens who stalk and attack an autistic boy. This could have been awful, but Phillip Escott and Craig Newman walk a fine line with skill and care.

Mateo Gil's *Realive* was an intriguing but slow riff on Frankenstein about a terminally ill man who's awakened from his cryogenic sleep and realises that there may be value in an ending, while *Lost Solace* was a moving exploration of humanity, as a sociopath is forced to experience human emotions after taking an experimental drug.



Dominic Monaghan excels in the twisty thriller *Pet*.



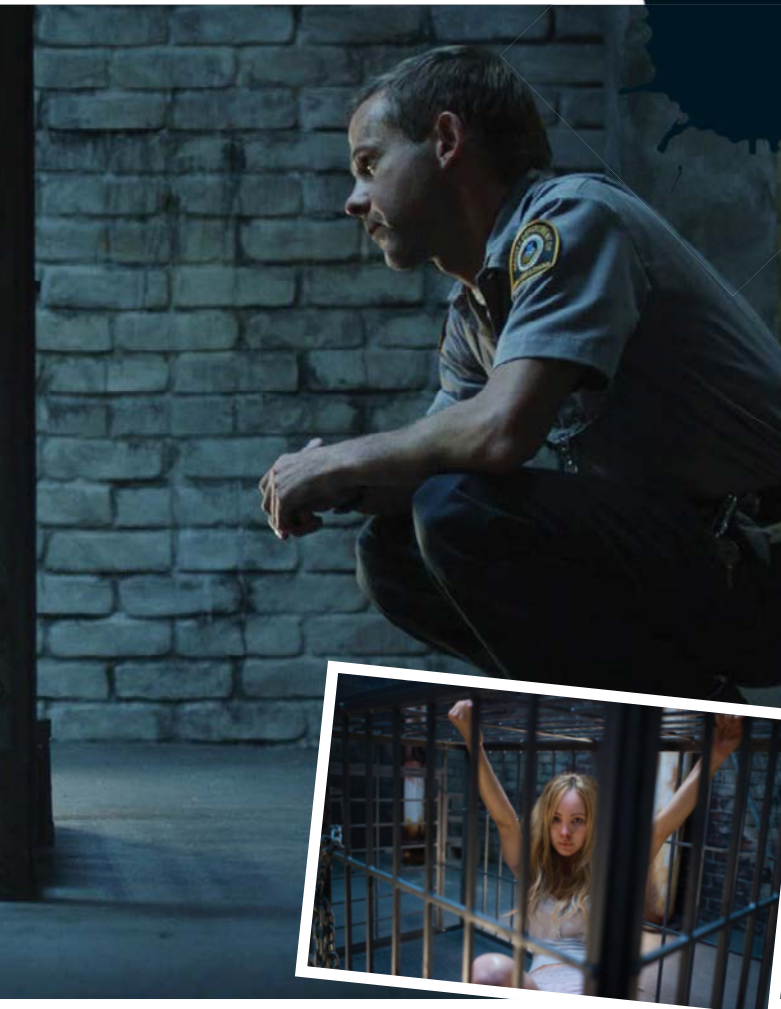
*Red Christmas* made its seasonal slaughter political

WHO WAS YOUR FAVOURITE MONSTER AT THIS YEAR'S FESTIVAL?



WHITE COFFIN 7 THROUGH THE SHADOW 6 ENCLOSURE 6 FRANCESCA 6 POPULATION ZERO 6 THE NEIGHBOUR 7 31 6 PET 7 31  
BENAVIDEZ'S CASE 6 ROAD GAMES 7 LOST SOLACE 6 THE UNRAVELING 3 THE REZORT 6 MAN UNDERGROUND 7 MONOLITH 5





**Found Footage 3D** was a great blend of comedy and horror.

But what about the craziness? Festival opener *My Father, Die* was an atmospheric but muddled slice of Southern Gothic, with Joe Anderson's deaf hero hunting down his old man to avenge his brother. We loved Kate Shenton's *Egomaniac*, an industry satire about a female filmmaker who ends up taking drastic measures to keep creative control, while Adam Rifkin and Penn Jillette's *Director's Cut* kept the meta laughs coming over the course of its run-time, with Jillette playing a wannabe filmmaker with a dangerous crush on Missi Pyle.

Back to South America, and we enjoyed *White Coffin*, a diabolically berserk tale of a woman forced to do some terrible things to save the life of her daughter, *Through The Shadow* was a beautifully shot and very

## "THROUGH THE SHADOW WAS A BEAUTIFULLY SHOT AND VERY WELL-ACTED ADAPTATION OF THE TURN OF THE SCREW"

well-acted adaptation of *The Turn Of The Screw* set on a Brazilian coffee plantation, and Argentinean filmmaker Laura Casabe's twisty puzzle *Benavidez's Case* was a nicely brutal satire of the modern art world.

We can't forget Rob Zombie's murder clown movie *31*, which inevitably split the audience with the filmmaker's classic blend of grubbiness, Seventies homages, B-movie icons and brutal gore. We had some problems with it, but he showed us a pretty good time. Meanwhile, Simon Rumley's *Johnny Frank Garrett's Last Word* found a wrongly convicted man exacting revenge from beyond the grave, as the based-on-a-true-story chiller offered fierce criticism of the American legal system while delivering some impressive genre shocks.

Meanwhile, Cody Calahan's *Let Her Out* was a stylish, gruesome but unsatisfying tale of a young woman whose dark side is unleashed after an accident. Italian box-office smash *They Call Me Jeeg Robot* was a funny and filthy superhero tale, but the treatment of the female lead character was problematic enough to sour us on the film.

On the theme of 'problematic', we were apprehensive about *Pet*, in which Dominic Monaghan's animal control officer locks a young woman in a cage in the basement, but it's well acted and deceptively sharp, and well worth checking out.

Sean Byrne's superb *The Devil's Candy* got a repeat showing after it stunned the audiences at FrightFest Glasgow, Abner Pastoll returned with his gripping twisty thriller *Road Games* for a live director's commentary, the brilliant *The Girl With All The Gifts* was this year's surprise screening, and *Train To Busan* ended things on an epic zombie high. We should mention the short film selection, the masterclasses on horror writing and effects, the talks on the state of British horror and the situation for women filmmakers. Finally, we should give a shout-out to the FrightFest team, the staff of the Shepherd's Bush Vue, and the FrightFest audience for another incredible year!



**They Call Me Jeeg Robot** had a great villain.

by Emanuele Scarpia



**Anna Biller's The Love Witch** proved to be beautiful and sharp.

THE GIRL WITH ALL THE GIFTS  THE MASTER CLEANSE  SADAKO VS KAYAKO  BLOOD FEAST  CRUEL SUMMER  CROW   
THE CREATURE BELOW  THE UNKINDNESS OF RAVENS  REALIVE  BAD BLOOD: THE MOVIE  THE WINDMILL MASSACRE 



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# KINGSGLAIVE: FINAL FANTASY XV Critical HP

**Details** 12A // 110 mins // 2016 // **Released** 30 September **Director** Takeshi Nozue **Cast** Sean Bean, Lena Headey, Aaron Paul **Distributor** Sony Pictures



**You would think** that *Final Fantasy*, one of the biggest videogame franchises in the world, would be perfect for an animated film. It is, after all, a series built upon story. Yet following on from box-office bomb *The Spirits Within* in 2001 and the disappointing *Advent Children* in 2005, we're now faced with *Kingsglaive*, a film in desperate need of a Phoenix Down.

Directed by *Advent Children*'s Takeshi Nozue, *Kingsglaive* is a tie-in to the forthcoming *Final Fantasy XV*, with its plot running parallel to the events of the game – which is a problem if you haven't played it yet. The back story of *XV* is dense, and *Kingsglaive* makes no effort to ease you in, suffocating its script with names, places and concepts that will be confusing to even the most fervent of fans.

The basic gist, though, is this: the magical kingdom of Lucis – ruled by King Regis (Sean Bean), the father of



*XV*'s main character, Noctis – is under attack from an invading empire, and the Kingsglaive, an elite group of royal guards, must defend it. Somewhere in there is also a ring, a big crystal, a load of demons, some gods, a princess called Lunafreya Nox Fleuret (Lena Headey) and protagonist Nyx Ulric, a Kingsglaive soldier voiced by Aaron Paul, the most jarring member of the English-language voice cast.

Even after sinking 50 hours into the game, it's a story that's unlikely to improve. The script (by Takashi Hasegawa) is gruellingly bland, offering not a spark of wit or feeling, and occupied by characters who are thin and broad, each one with dialogue clunkier than the last. Eject your brain, however, and there are positives to salvage.

For *Final Fantasy* fans, there's plenty to please, not least a cameo from *Final Fantasy VI*'s pervy purple octopus, Ultros. And *Kingsglaive* is a stunning spectacle, with animation that makes the prospect of exploring this world exciting, and action sequences that are nonsense, albeit of the imaginative kind.

In fact, *Kingsglaive* says it best when no one says anything at all.

**Stephen Kelly**

SciFiNow scored **4** for *Kingsglaive: Final Fantasy XV*  
Follow our scores on [JUST A SCORE](#)

**IF YOU LIKE THIS TRY...**

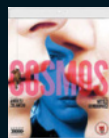


**Last Order: Final Fantasy VII**  
This short anime sequel is incredible. Track it down on YouTube.

# COSMOS Stranger than fiction



**Details** 15 // 103 mins // 2015 // **Released** 10 October **Director** Andrzej Zulawski **Cast** Sabine Azéma, Jean-François Balmer, Jonathan Genet **Distributor** Arrow



**The final film** from director Andrzej Zulawski arrives with an aura of mystique and anticipation: both for being an adaptation of Witold Gombrowicz's infamously complex novel, and for its pre-release acclaim.

Primarily focusing on two young men: Wiltold (Jonathan Genet) and Fuchs (Johan Libéreau) as they retreat to a French guesthouse, only to bear witness to a number of unusual incidents (various animals being found hung on trees,

the guesthouse owner literally freezing when she gets too worked up), to say it's tricky to follow is an understatement. Consecutive scenes bear little narrative similarities, and the dialogue is odd, yet somehow it works.

The whole thing feels more like a non-musical opera than a film, various acts crescendoing before returning to focus on more mundane activities and intimate character moments: notably the capering of Wiltold (who Genet is hypnotic as) and besotted housemaid Catherine (Clémentine Pons).

Give it patience, and you might be able to draw meaning from it. If not, then it's tricky not to be ensnared by its beguiling yet intriguing nature.

**Steve Wright**



SciFiNow scored **8** for *Cosmos*  
Follow our scores on [JUST A SCORE](#)

# THE DARKNESS Eerily familiar

**Details** 15 // 92 mins // 2016 // **Released** 26 September **Director** Greg McLean **Cast** Kevin Bacon, Jennifer Morrison, Lucy Fry, David Mazouz **Distributor** Universal Pictures UK



**Greg McLean** is rightly renowned for his brutally efficient forays into horror via the likes of *Wolf Creek* and

*Rogue*, which makes the cookie-cutter nature of his latest film, *The Darkness*, all the more disappointing.

When their autistic young son Mikey (David Mazouz) brings back some strange stones after a family trip to the Grand Canyon, something starts affecting Peter (Kevin Bacon), Bronny (Jennifer Morrison) and daughter Stephanie (Lucy Fry) in

equal measure, forcing them to confront their own troubled family dynamic, as well as the fact that something may not be right. It's the standard family-under-attack movie, with not a lot to differentiate it from the likes of *Poltergeist* or even more recent flicks like *Insidious* or *Sinister*.

Ultimately, this lack of originality is what sinks *The Darkness*: we've seen it all before, and done far better. The cast elevate proceedings to some degree, and the script itself is competent, if generic, but really that's all we can say in its favour.

By the time the cop-out ending comes around, you might well end up wishing you were watching one of its, frankly far better, forebears.

**Steve Wright**



SciFiNow scored **4** for *The Darkness*  
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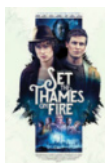
\*Kids Go Free, Children 10 and Under go free if accompanied by a paying adult. Max 2 free children per adult, applies to General Entry tickets from 11am each day. Images used for publicity purposes only. Guests appearances subject to work commitments.





# SET THE THAMES ON FIRE What the flood?

**Details** 15 // 83 mins // 2015 // **DVD** // **Released** 26 September  
**Director** Ben Charles Edwards **Cast** Michael Winder, Max Bennett, Noel Fielding, Sally Phillips, Gerard Mcdermott, Sadie Frost, Lily Loveless, David Hoyle **Distributor** Spirit Entertainment Limited



**Close to the** end of the world, London is flooded, with its once great buildings connected by a network of bridges and tunnels. The rich and corrupt rule the waters aided by threats and violence, while the poor wallow in the gutters and struggle to stay warm.

When Art (Michael Winder), a down-on-his-luck pianist, is required to entertain at an extravagant cocktail party for said rich and corrupt, he meets Sal (Max Bennett), an easy-going guy who recently escaped from Bedlam Psychiatric Hospital, and the pair quickly make a strong connection.

Together, the couple decides to escape the dull horrors of London for the sunny skies of Egypt, but to do that they realised they're going to have to get some cash together fast. The film follows their journey to do so, as they experience run-ins with magicians (David Hoyle), psychics (Sally Phillips), pimps (Noel Fielding) and the vile Impresario (Gerard Mcdermott).



*Set The Thames On Fire* is a very unusual film. For most people, it will be unlike anything previously witnessed, but that can sometimes be a bad thing. At times, it's a bit of a mess; the tone constantly changes to the point where it's hard to know if you're supposed to be laughing or not. But that being said, it can also be both touching and genuinely heartbreaking, with Art and Sal's visit with the Magician easily being the film's high point.

Though some of the apocalyptic London graphics can look a little patchy, the film maintains a very strong aesthetic. The costumes, sets and make-up range from idyllic to grimy and claustrophobic, and create an immersive atmosphere, even if you don't care much for the characters. Similarly, the story manages to be engaging even though not that much happens, and that which does happen is often baffling.

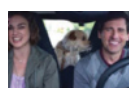
The performances from almost all the cast are good but pretty standard, with no one particularly standing out from the rest. But with the surrealism of it all, no one really needs to stand out; the film does that for itself.

**Poppy-Jay Palmer**

SciFiNow scored **6** for **Set The Thames On Fire**

Follow our scores on **JUST A SCORE**

**IF YOU LIKE THIS TRY...**



**Seeking A Friend For The End Of The World**  
 A couple fall in love while road tripping before an asteroid hits Earth.



# LABYRINTH Puppet master

**Details** PG // 101 mins // 1986 // **Released** Out Now **Director** Jim Henson  
**Cast** David Bowie, Jennifer Connelly, Toby Froud, Shelley Thompson, Christopher Malcolm **Distributor** Sony Pictures Home Entertainment



**Sarah (Jennifer Connelly)**, a 16-year-old girl, is forced to find her way through a magical labyrinth in 13 hours or less before her baby brother, who she unwittingly wished would be taken away, is lost forever to Jareth the Goblin King (David Bowie). While navigating the walls and tunnels of the labyrinth, she stumbles across a variety of peculiar characters that intend to both help and hinder her.



There's so much to love about *Labyrinth*. Everything from director/puppet master Jim Henson's wild and fantastical creations to David Bowie's powerful magnetism as the Goblin King ensures that *Labyrinth* will be – and is – a film that's firmly nestled in the hearts of every generation.

That said, it hasn't aged too well in some places, like the dubious under-aged relationship between Sarah and the Goblin King and a few of the outdated visual effects (though the puppeteering will always be magical). But the spirit of the film – and indeed, the spirits of Henson and Bowie – still very much live on.

**Poppy-Jay Palmer**

SciFiNow scored **8** for **Labyrinth**

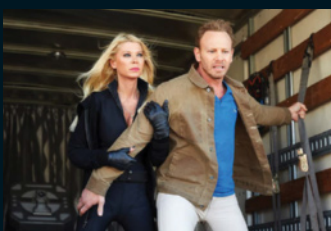
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# SHARKNADO: THE 4TH AWAKENS Shark weak

**Details** 15 // 85 mins // 2016 // **DVD** // **Released** Out Now **Director** Anthony C Ferrante **Cast** Ian Ziering, Tara Reid, Masiela Lusha, David Hasselhoff  
**Distributor** Kaleidoscope Home Entertainment



**As the subtitle suggests**, *Sharknado: The 4th Awakens* opens with its own version of the *Star Wars* crawl, during which we are informed that it's been five years since the last Sharknado occurred. What follows is 85 minutes of more movie references and baffling cameos shoehorned into a story that's somehow both exciting and really, really bad.



Attempting to just get on with his life after the havoc of the first three films, Fin Shepard (Ian Ziering) heads to Vegas, home of the brand new Sharknado hotel, only for the US to be subjected to not only sharks, but also a Cownado, a Bouldernado, a Lightningnado and then some.

The film is a continuation of the *Sharknado* family-central storyline, but you don't need to see the third, second or even first instalment to understand what's going on. The case will probably be the same with the inevitable fifth instalment, so you might as well skip this one too.

**Poppy-Jay Palmer**

SciFiNow scored **3** for **Sharknado: The 4th Awakens**

Follow our scores on **JUST A SCORE**





## The Complete Collection

# ANDROMEDA

## Paradine lost

**Details** 15 // 4,500 mins // 2000-05 // **Released** Out now **Creators** Gene Roddenberry, Robert Hewitt Wolfe **Cast** Kevin Sorbo, Lisa Ryder, Laura Bertram, Gordon Michael Woolvett, Lexa Doig, Keith Hamilton Cobb **Distributor** Revelation Films

**16 years after** it first aired, *Andromeda* has become an object of nostalgia, but its weaknesses conceal hints that it could have taken Gene Roddenberry's sci-fi themes in intriguing new directions.

*Andromeda's* debt to *Star Trek* is most evident in the Systems Commonwealth, a redressed United Federation of Planets that's built on another *Trek* trope: the tension between passion and progress (the latter is represented by a genetically engineered race called the Nietzscheans). The twist is that this utopia fails in the first episode after the race brings it down in a fit of jingoism.

This anarchic scenario is topical given the current real-world upsurge in intolerance, but don't expect *Andromeda* to say much meaningful about that. What it does do is put a Roddenberry-like positive spin on its formulaic elements. For example, the crew initially includes two strong women, a member of a hostile alien race and a Nietzschean. Ultimately, none

of these characters are particularly memorable because the scripts don't stretch them enough. Their combined efforts, however, carry the implicit message that there is value in setting aside differences for a greater cause.

The spirit of optimism is also at the heart of *Andromeda's* premise. "On the Starship Andromeda, hope lives again", declares Captain Dylan Hunt (Kevin Sorbo) over the first two seasons' opening credits. He echoes Don Quixote in his noble but absurd quest to recreate "the greatest civilisation in history". You can buy into it though, thanks as much to Sorbo's enthusiasm as his acting.

This Blu-ray box-set is not everything fans of space opera were probably hoping for. The special features are lifted from previous DVD releases, and there is no fresh material to sweeten the pill for anyone who owns the two seasons that are already available in HD. Still, due to *Andromeda's* weaknesses and its concomitantly limited fanbase, this is probably the best we can ask for.

**Michael Simpson**



SciFiNow scored 7 for *Andromeda: The Complete Collection*

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### IF YOU LIKE THIS TRY...

**Star Trek: TNG**  
The definitive space opera of the Eighties and Nineties is pretty much perfect every year after Season Two.

# AMERICAN HORROR STORY: HOTEL

## Holiday from hell

**Details** 15 // 612 mins // 2016 // **Released** 24 October **Creators** Brad Falchuk, Ryan Murphy **Cast** Lady Gaga, Sarah Paulson, Kathy Bates, Evan Peters, Wes Bentley, Matt Bomer **Distributor** 20th Century Home Entertainment Fox



**Five seasons in**, and you get the impression that the premise is starting to wear thin with *American Horror Story*.

While *Hotel* initially looks promising, presenting us with some of the most genuinely disturbing scenes we've seen on TV in a while (something truly horrifying gets done to Max Greenfield in the first episode), eventually it regresses into a flashier version of the first season, *Murder House*, only with Lady Gaga instead of Jessica Lange.

Ultimately, this is where the show runs into problems. While the singer has undeniable presence, the kindest thing we can say about her acting is that it's unconvincing. And when she's surrounded by the reliable likes of Sarah Paulson, Evan Peters, Kathy Bates, Angela Bassett and Denis O'Hare (all on their A-game here), this only becomes more stark.

Most unforgivably, by the time the anti-climatic finale comes around (having seemingly anticipated its audience by losing all interest in its lead, Wes Bentley), *American Horror Story* has become the one thing it should never be: boring.

**Steve Wright**



SciFiNow scored 4 for *American Horror Story: Hotel*

Follow our scores on JUST A SCORE

# ASH VS EVIL DEAD

## Back in the groove

**Details** 18 // 612mins // 2015 // **Released** Out now **Creators** Sam Raimi, Ivan Raimi, Robert Tapert, Tom Spezialy **Cast** Bruce Campbell, Dana DeLorenzo, Ray Santiago, Lucy Lawless **Distributor** 20th Century Fox Home Entertainment



**Having been 23 years** since Ash (Bruce Campbell) last saw screen time in *Army Of Darkness*, it was reasonable to

question how the show would work in a TV format. As it turns out, we needn't have been worried.

Ablly backed up by a likeable supporting cast (Dana DeLorenzo and Ray Santiago as his two co-workers/allies, Jill Marie Jones as a pursuing police officer, and *Xena: Warrior Princess* star Lucy Lawless

doing her own thing and being brilliant at it), such is Campbell's general excellence that you're left wondering why it took this long to bring it to the small screen.

The series started as a horror with a slight tongue in cheek in *Evil Dead*, but here the transformation into full-blown comedy is complete, with Ash gurning and delivering pithy one-liners while buckets of blood rain down around him.

It's exactly as cheesy as it sounds, and all the more glorious for it. Sure, the plot is paper-thin, serving as a mere canvas for all sorts of Deadite-themed shenanigans, but then, were the films ever any different? Roll on Season Two.

**Steve Wright**



SciFiNow scored 8 for *Ash Vs Evil Dead: Season One*

Follow our scores on JUST A SCORE





Season One

## LUCIFER The Devil walks among us – and he runs a piano bar in LA

**Details** TBC // 546 mins // 2015 //   **Released** 17 October **Creator** Tom Kapinos **Cast** Tom Ellis, Lauren German, DB Woodside, Lesley-Ann Brandt, Rachael Harris, Kevin Alejandro **Distributor** Warner Home Video



### As comic-book

adaptations go, *Lucifer* is looser than a pair of ten-year-old pants. If you were hoping for the Lucifer of Neil Gaiman's *Sandman*

(and Mike Carey's self-titled spin-off) then you will be disappointed. But that feeling won't last long, because this take on *Lucifer* is, appropriately enough, a real guilty pleasure.

Sure, the plot is a bit daft, and the show never really makes its central premise work. It's entirely believable that the Devil (Tom Ellis) would quit his day job and open up a bar in LA, but it's rather more difficult to understand why he would then team up with detective Chloe Decker (Lauren German) to solve crimes.

But it's best if you just ignore that leap in character logic and go with it. Once Lucifer and Decker are on the case – she determined to do everything by the book, he cheerfully smoking evidence on the sidelines – the show is enormously fun.

Whenever the Devil appears in a show he's usually the best thing in it,

and *Lucifer* is no exception. Ellis's Prince of Darkness is a cheerily debauched serpent in the garden, utterly delighted whenever someone gives in to their darker desires. But he's also not particularly evil – his (former) job, the show reminds us, is to punish evil-doers. Ellis has enormous fun with the role, and is endlessly watchable.

The supporting characters trail in his wake. German's Decker is trapped in the 'humourless love interest' role, but others fare better, including DB Woodside's angel Amenadiel (almost as charmingly sinister as his brother) and Lesley-Ann Brandt's curiously sympathetic demon Maze.

The show really sings whenever it dives headfirst into the mythology. The murder-of-the-week mysteries are often clumsily handled and shamelessly symbolic, and the storyline regarding Lucifer's feelings for Decker is just a little too schmaltzy, and it keeps the show in boringly safe – albeit slickly shot and very funny – territory.

Hopefully Season Two will be able to get just a little bit more dangerous. It is a show about the Devil, after all.

### Abigail Chandler



SciFiNow scored 7 for *Lucifer: Season One*

Follow our scores on JUST A SCORE



### IF YOU LIKE THIS TRY...



#### Reaper

Sam Oliver does the Devil's work, collecting souls that have escaped from Hell in this ABC comedy.

## SCREAM QUEENS Dead good

**Details** 15 // 563 mins // 2015 //   **Released** 26 September **Creators** Ian Brennan, Brad Falchuk, Ryan Murphy **Cast** Emma Roberts, Lea Michele, Keke Palmer, Abigail Breslin, Skyler Samuels, Jamie Lee Curtis **Distributor** 20th Century Fox Home Entertainment



### Ryan Murphy's *Scream Queens*

*Queens* is exactly what you'd expect a series from Ryan Murphy entitled *Scream Queens* to be. It's a blend of everything that's campy and bright about *Glee* and dark and grimy about *American Horror Story*. It's also hilarious and engaging, with a cast of characters that you both love and hate, and keep you wanting more.

Season One's setting is the Kappa Kappa Tau sorority house at Wallace University. It's pristine, extravagant and over the top, much like its snobbish, super-rich residents, known as the Chaneles. It's the place everyone wants to be, but very few get in. Everything changes for the Chaneles, however, when a serial killer starts killing off students, and Kappa Kappa Tau finds itself at the centre.

The tone of *Scream Queens* is established in the very first scene when a sorority pledge dies in a bathtub after giving birth while her sisters dance to 'Waterfalls' by TLC at the house party downstairs. It continues to be simultaneously sinister and ridiculous, but in the best way. The show constantly looks for ways to both outrage and entertain, and it almost always pays off.

The cast would be the heart of *Scream Queens*, but it doesn't really have one. Instead, each character is awful, annoying, petty and

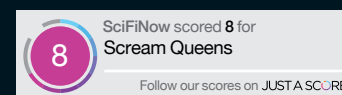


ludicrous, but often hilarious and always suspicious.

Emma Roberts brings everyone together as the sorority president, who might just be one of the best comedic characters of the decade. Her brat-like attitude and disregard for anyone who isn't hot, rich or herself is a joy to watch. She steals every scene (even those she shares with Jamie Lee Curtis), and she's the main reason we're so excited for Season Two.

If you're looking for a break from strong character exploration and development in favour of pure, over-the-top slasher fun, you've found it.

### Poppy-Jay Palmer



SciFiNow scored 8 for *Scream Queens*

Follow our scores on JUST A SCORE

### IF YOU LIKE THIS TRY...

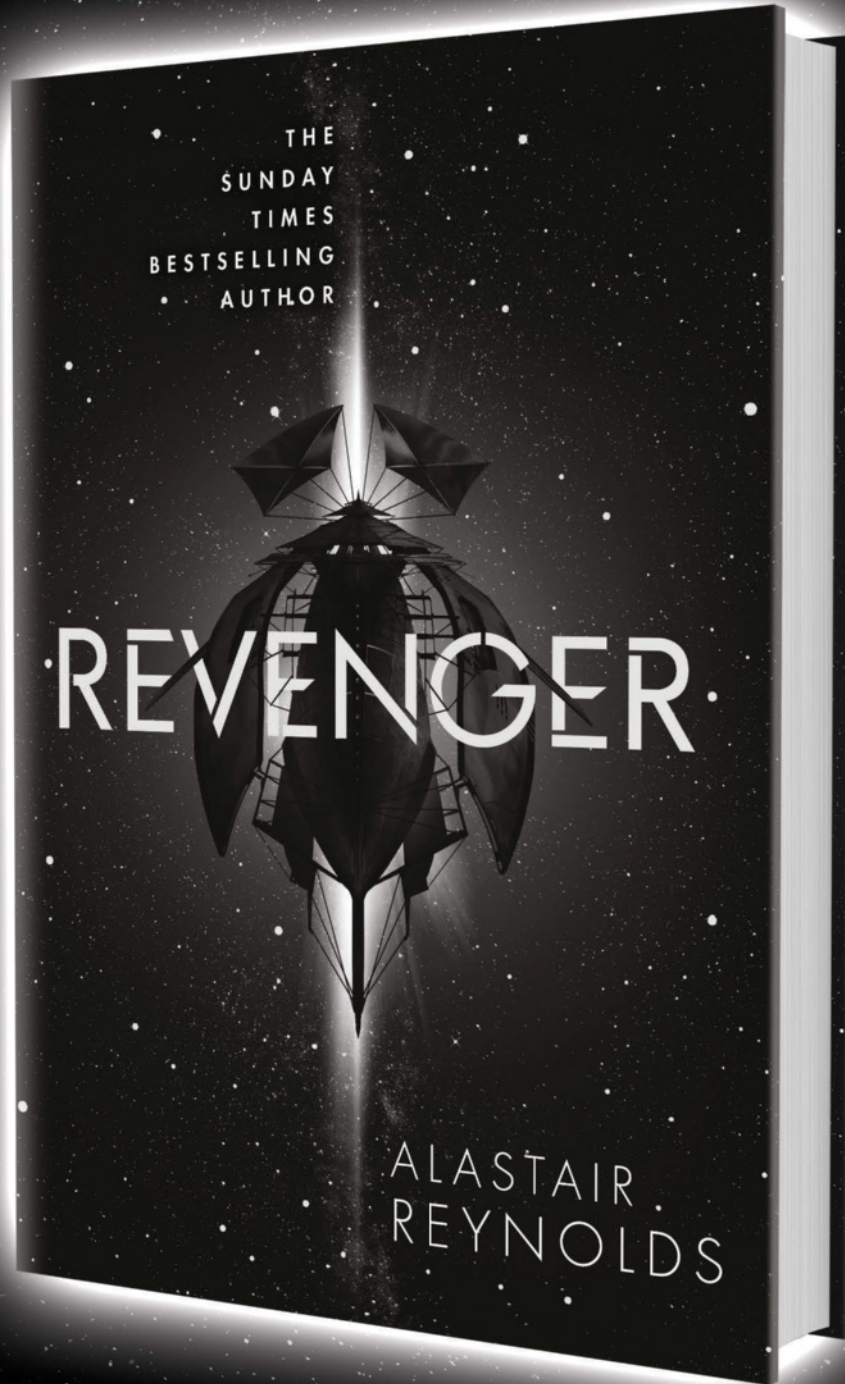


**Sabrina The Teenage Witch**  
Laugh along with Sabrina as she tries to get her life together as a teen witch.





In the rubble of a ruined universe  
an epic adventure awaits . . . .



**'A mastersinger of the Space Opera'**  
*The Times*



Out now where all good books are sold







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## 78 Essential Read

# *Beloved*

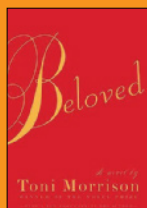
a novel by  
TONI MORRISON



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2016





## SYNOPSIS

"Freeing yourself was one thing, claiming ownership of that freed self was another." Sethe and her youngest

daughter, Denver, had seized their chance at freedom, fleeing from the Sweet Home plantation on which they worked as property – as slaves. And yet the past would not let go. Sethe's home feels the wrath of a malign spirit, the disturbances forcing her sons out of the home and Denver's friends away.

The disturbances end with the arrival of Paul D, a former Sweet Home slave, who exorcises the spirit and gives Denver hope. And yet his appearance only precipitates another: a strange young woman who calls herself Beloved. She has an immediate and powerful hold over Sethe, but her effect on Paul D is different: every encounter with Beloved brings back vivid memories of his days at Sweet Home.

"Something that is loved is never lost." Sethe and Beloved understand this, and Paul D will soon uncover the dark truth of the love that binds them.



## Essential read:

# Beloved

WORDS MATTHEW HANDRAHAN

Toni Morrison's masterpiece is a ghostly tale set against the most horrific background of all

Today, as she pushes through her mid-80s, Toni Morrison is perhaps the most decorated writer alive. The dozens of awards she has collected as a published author include many of a lesser nature, but in among them are a handful that few in her field will ever know the satisfaction of receiving: the Nobel Prize for Literature, a demonstration of the regard with which she is held by her peers, and the Presidential Medal of Freedom, placing her in the company of figures like Mother Teresa and Stephen Hawking.

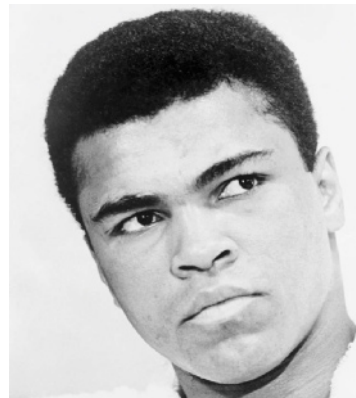
It wasn't always so. In 1988, in the aftermath of the publication of her greatest novel, *Beloved*, 48 prominent black writers published a statement in *The New York Times* demanding credit for her talent. "Despite the international stature of Toni Morrison, she has yet to receive the national recognition that her five major works of fiction entirely deserve: she has yet to receive the keystone honours of the National Book Award or the Pulitzer Prize. We, the undersigned black critics and black writers, here assert ourselves against such oversight and harmful whimsy."

The fact that such an outcry was necessary is indicative of the literary world from which Morrison had emerged, and the institutional prejudice she had challenged for her entire career. Born Chloe Wofford in Lorain, Ohio in 1931, the relative poverty of Morrison's working-class surroundings blunted the

impact of racism. Lorain, she said in an interview with *Fresh Air*, "had no black neighbourhoods at all, one high school. We all played together. Everybody was either somebody from the South or an immigrant from east Europe or from Mexico. And there was one church and there were four elementary schools. We were all... very, very poor."

Morrison's parents knew different. Her mother, Ramah, had not allowed her spirit to be soured by her experiences, but Morrison's father, George, was "very, very serious in his hatred of white people." As a child, George had seen two black men lynched in his hometown of Cartersville, Georgia; not vagrants, but businessman, set upon and hung by the neck for the colour of their skin. Whatever trauma these events had caused, Morrison's parents seem to have protected her from the details. Instead, they told their children horror stories of a different, more fanciful kind: tales of ghosts and murder most foul, which the children were then asked to re-tell with their own distinct flourishes.

For most of her time in Ohio, during which she excelled academically, Morrison had little awareness of segregation and the awful restrictions placed on people of her race. "I thought the whole world was like Lorain," she admitted to *Fresh Air*. Until, that is, she left Lorain in 1949 for Howard University, a historically progressive school in Washington DC, a city for which



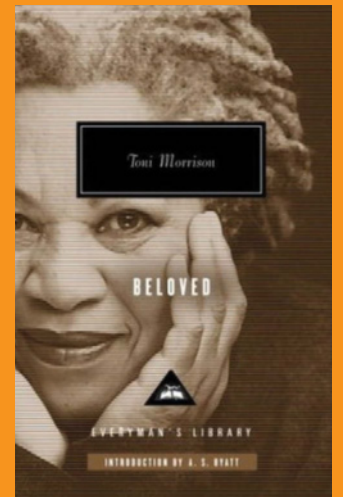
Morrison's early work involved publishing books by figures like Muhammad Ali.

© Ira Rosenberg

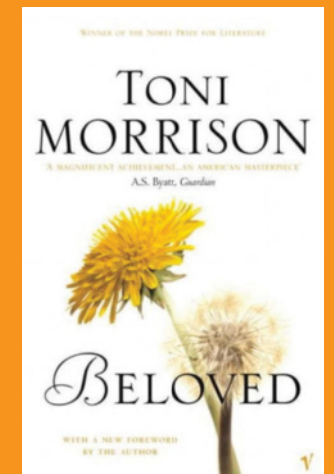
segregation was an inescapable fact of everyday life: there were restaurants and stores that would not take her money, and water fountains where she was not permitted to drink. Speaking to *Salon*, Morrison described the power of "the moment you found out you were black." Her education at Howard, and for her Masters, Cornell University, provided a string of those moments, enough to alter the way she reflected upon race.

And yet Morrison was still 15 years away from her debut novel, in part due to her decision to get married and start a family. When the marriage fell apart in 1964, a few months before her second child was born, Morrison resolved to "see what it is like to be a grown-up. I decided to leave home, to take my children with me, to go into publishing and see what I could do." Her first job was in the textbook division of Random House, and it was here that she started work on what would become her debut, *The Bluest Eye*, an idea she had years before about a black girl who longed for the bright blue eyes so many white children possessed. It was a counterpoint to the 'master narrative' created by generations of white-dominated media, and an exploration of the self-loathing that racism breeds within its victims.

*The Bluest Eye* was published in 1970, at a time when Morrison was becoming more and more politically motivated in her publishing work. She was responsible for bringing books by Muhammad Ali, Angela Davis, Henry Dumas and Huey P Newton to the marketplace. Two more of Morrison's own novels followed during



"EVERYBODY IN LORAIN WAS EITHER FROM THE SOUTH OR AN IMMIGRANT"  
TONI MORRISON



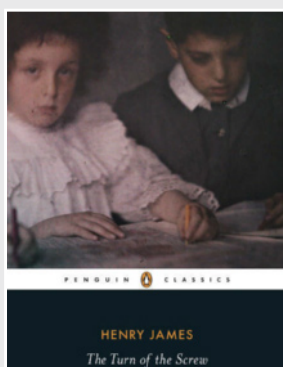


# Where Have I Seen This Before?

MADNESS AND MOTHERHOOD

## THE TURN OF THE SCREW

When one of literature's big hitters dabbles in genre, the critical elite tend to turn somersaults to avoid acknowledging that fact. Some will snort at the very idea that *Beloved* has at least a foot in the horror genre, and the same is true of Henry James' *The Turn Of The Screw*. Fundamentally though, both are ghost stories, and very good ones at that.

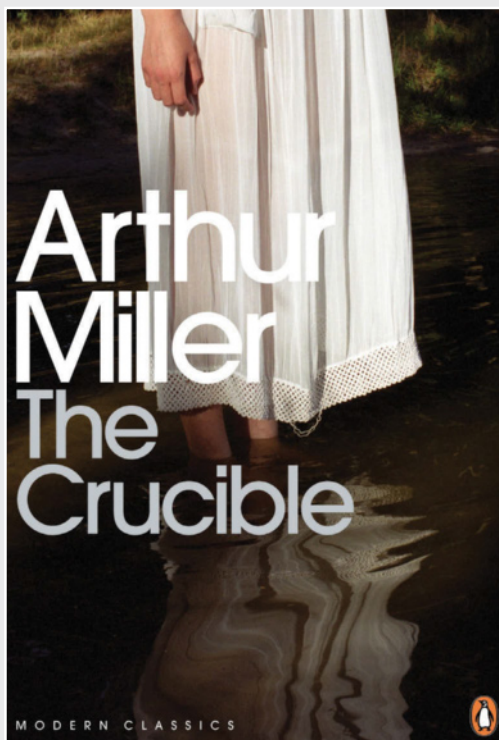


## ◀ DON'T LOOK NOW

You can take this as a dual recommendation, because both Maurier's short story and Roeg's film adaptation have their own pleasures. Roeg's movie improves on the source text perfectly capturing the destructive grief that comes from the loss of a child, and expressing it with absolute formal mastery. This is a masterpiece, with one of the greatest endings in cinema.

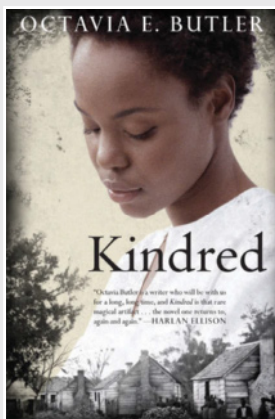
## BELOVED ▶

Oprah Winfrey was a great champion of Morrison's writing, using her enormously popular TV show as a platform on which to present it to the world. However, she was also the driving force behind Jonathan Demme's ill-fated adaptation, which was accused of sanitising the novel to make it more palatable, and subsequently failed at the box office.



## THE CRUCIBLE ▶

Arthur Miller's classic play is another example of a vastly talented writer reaching back to a dark period in our collective history – one tinged with the supernatural – to send a relevant contemporary message. In *The Crucible*, Miller uses the witch trials in 17th-century Salem to pick apart the anti-communist paranoia that was so prevalent at the start of the Fifties.



## ◀ KINDRED

While Morrison may not owe a direct creative debt to Octavia Butler's brilliant novel, *Kindred*'s use of genre tropes to explore the history and legacy of slavery in America is striking given that it was published nearly a decade before. Those who prefer science fiction may also have a preference for Butler's novel, which uses time travel as a foundation, but the comparison is unnecessary.

## THE HANDMAID'S TALE ▶

While *Beloved* is both a ghost story and an exploration of slavery, it is also a novel about femininity and motherhood. Margaret Atwood offered up a similarly beguiling blend of ideas in *The Handmaid's Tale*, which was published two years before. Set in a totalitarian future where women are subjugated and stripped of their reproductive rights, this is a classic example of literary science fiction.



Street art of Morrison in Vitoria, Spain.



her time at Random House: *Sula* in 1973 and *The Song Of Solomon* in 1977, at which point she was clear in what she wanted to achieve as a writer. "What I'm interested in is writing without the gaze," she told *The New York Times*, "without the white gaze."

The freedom to do that required the embrace of freedom of another kind. Following the publication of *Song Of Solomon* in the early Eighties, Morrison finally took the advice of those around her and, forsaking the security it had provided for her family, quit her job at Random House. She hadn't been ready to call herself a writer before that point, so total was the dominance of white male voices.

"I sat out there on that porch when I quit... and I felt afraid, or something jittery," she recalled to *Interview Magazine*. "I didn't have a job. Still with kids. It was a strange sort of feeling. And then I thought, 'No, what I'm feeling is not anxiety – this is happiness.' I was really happy. Which is to say I guess I hadn't been... And it was then that I wrote *Beloved*. It was all like a flood when I wrote that book."

It is important to note the moment at which the impulse to write *Beloved* arrived – perhaps the first time in her life that Morrison had felt in total control as both a mother and an author. She could provide for her children without the need to sacrifice her time or dilute her message. Speaking to *The*





The novel was adapted in 1998 by Jonathan Demme.



© Zarafman Victoria

## "I WAS REALLY HAPPY... IT WAS ALL LIKE A FLOOD WHEN I WROTE THAT BOOK"

TONI MORRISON

*Paris Review* the year after *Beloved* was published, she described the act of writing as a form of therapy, a salve for "the incredible violence, the wilful ignorance, the hunger for other people's pain" she observed in the world and, crucially, throughout history.

*Beloved* is rooted in history, of course, but from one story in particular, which Morrison had unearthed for *The Black Book*, an unflinching survey of black history that she had published in 1974. A slave woman, Margaret Garner, had escaped with her four children, only for her 'owner' to track her down.

"And she ran out into the shed and tried to kill all her children, just like that," she said in an interview with Bill Moyers. "She was about to bang one's head against the wall when they stopped her.... But what struck me... was that when they interviewed her, she was not a mad-dog killer. She was this very calm, you know, in her 20s, woman. And all she said was, 'They will not live like that. They will not live like that.'"



Morrison saw her writing of *Beloved* as a form of therapy.

© Angela Radulescu

"So she decided to kill them, and kill herself. And that was noble. That was the identification. She was saying: 'I'm a human being. These are my children. This script I am writing.'"

It was a demonstration of personal power and control within a part of society that had been stripped of both. Such stories ran contrary to the master narrative of literature. Morrison wouldn't be the first to tell them, but in *Beloved* she produced the very best.

"I wanted to translate the historical into the personal," she said to *The Paris Review*. "I spent a long time trying to figure out what it was about slavery that made it so repugnant, so personal, so indifferent, so intimate, and yet so public... I wanted to show what slavery felt like, rather than how it looked... It seemed to me that describing what it looked like would distract the reader

from what I wanted him or her to experience, which was what it felt like."

Readers the world over felt it, and thanks in part to the public intervention of 48 of her peers, Morrison finally received her Pulitzer Prize in 1988. Later, she was a Nobel Laureate.

"Your gifts to us have changed and made more gentle our real time together," wrote her peers. "And so we write, here, hoping not to delay, not to arrive, in any way, late with this, our simple tribute to the seismic character and beauty of your writing.

"And, furthermore, in grateful wonder at the advent of *Beloved*, your most recent gift to our community, our country, our conscience, our courage flourishing as it grows, we here record our pride, our respect and our appreciation for the treasury of your findings and invention." 🍷



## Your Take On The Classic

WHAT YOU THOUGHT @SCIFINOW



@marialopezdavis

"*Beloved* was the book that made me see slavery in a very real way. It was beautiful & heartbreaking."



@ja1eg2eb3ge43

"I love her work, love all things American when it comes to authors. American is unique voice, but her voice is particularly unique."



@adragoninspace

"Read it for school, wouldn't have on my own, such an important read, really hard to process but great to have a teacher to help!"



@MattBovingdon

"*Beloved*'s a sublime tale of cultural haunting is a masterwork, a reminder to us that some things can never be undone."



@MimiBluenote

"*Beloved* confirmed how incredibly cellular the abuse of racism and slavery become."



@pizarrofiction

"Everything you need to know about America is in that book."



@bradbaker25

"A very powerful and important book that will stay with you [probably forever]."



@PaulMavroudis

"As good as justification as any for the superiority of fiction's 'truth' over history's 'facts'. Superb."



@RustyExp

"Re-read this book in the summer, after being forced to read it for English"



@MissyMarciassa

"American literature wouldn't be the same without writers like Toni Morrison."



@velmalikevelvet

"I feel completely eaten away by *Beloved*. Toni Morrison's writing is sublime."



@dremadrud

"Love!! Love, love, love."

What do you think? Let us know on Twitter or Facebook





Which sub-genre would you like to see tackled next?

Let us know on Twitter or Facebook



The knights of the Round Table are usually at the centre of the legends.

A Beginner's Guide To

# Arthurian Legend

WORDS STEVE WRIGHT

**The history of Camelot, the Round Table and the King Arthur myth**

Sometimes, it's nigh-on impossible to discern where legend begins and reality ends. The story of King Arthur is one such example of this: taking its roots from various Welsh texts as early as the 6th century, his story was first given narrative form in Geoffrey of Monmouth's fanciful *Historia Regum Britanniae* (*History Of The Kings Of Britain*), which collected together many of the tropes of the story we

recognise as intrinsic to the myth today: Arthur and his father Uther Pendragon, his wise magical advisor Merlin, his wife Guinevere and eventual foe Mordred.

Further given form by Sir Thomas Malory's *Le Morte D'Arthur* – one of the first printed books in England – and revived by Alfred Lord Tennyson in the 19th century, the Arthurian legend has continued to grow, taking on a whole new life in innumerable

novels, TV series, films, comics and more as these mediums present their own take on the mythos.

Much as contemporary vampire fiction has latched onto certain themes and run away with them, so too have the various fictional retellings of Arthurian legend: for a more history-focused take, look to Bernard Cornwell's *Warlord Chronicles*. For a better look at the themes that are central to the story, TH White's *The Once And Future King* comes highly recommended.

Alternatively, Marion Zimmer Bradley's *The Mists Of Avalon* looks at things from the female characters' perspectives; Douglas Clegg's *Mordred, Bastard Son* reimagines the villain as a tortured hero, and Peter David's *Knight Life* transplants events to modern-day New York.

From Excalibur and the Lady in the Lake to Sir Lancelot and Avalon, there are so many different elements for Arthurian legend to work with and layers to peel back that it's impossible to encompass all the genre has to offer in one article. Nonetheless, we've given it a shot...

## Epic fantasy themes

Things to look out for...

### Love triangle



One of the central tenets of the King Arthur legend has been the relationship between Arthur, his wife Guinevere and the Round Table's most formidable knight, Lancelot. A surprisingly understanding ménage à trois, the fallout nonetheless generally spells doom for the kingdom.

### Merlin



In recent years, Merlin's story has proven as interesting as Arthur's, presented alternately as a holy man intent on shaping his young charge's destiny, or more of an equal to the wilful young royal. He's more than just a grey beard.

### Knights of the Round Table



In King Arthur's knights you couldn't have a better supporting cast: there's Lancelot, the sincere Bedivere, all-too-perfect Galahad, noble Gawain, formidable Bors, and the ultimately traitorous Mordred. Their portrayals differ depending on the source, but their names have become etched in legend.

### Holy Grail



A chalice with the power to provide eternal youth and happiness, it has been the source for many a quest of the Knights of the Round Table – both to protect it and to discover its secrets. As you would expect, the perfect Galahad is the one to find it.



Guinevere and Lancelot's romance in *Merlin* wasn't granted as much time as other takes on the legend.





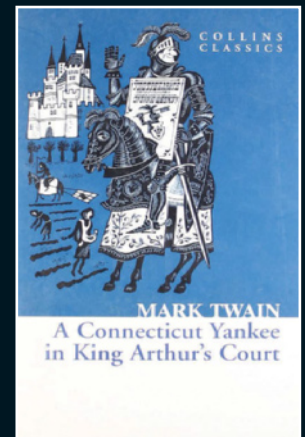
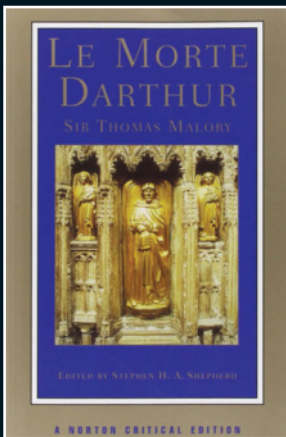
© Daniel Carter Beard Library of Congress



© CRANE



The 2004 film *King Arthur* saw the story embrace its Celtic roots.



## The legend begins

Constructing Camelot

**LE MORTE D'ARTHUR**  
Author: Sir Thomas Malory  
Publisher: Norton  
Published: 1485  
Price: £8.95

Vital reading for both Arthurian scholars and those unfamiliar with the legend, *Le Morte D'Arthur* provides the basis for most interpretations of the story – which

is interesting considering that this collection itself was a result of Thomas Malory translating and collecting together a series of existing tales. Most of Malory's takes on the characters hold true today – especially Lancelot, whose bloody rampage in *Monty Python And The Holy Grail* is straight out of *Le Morte D'Arthur*.



"It's the standard bearer of all things pertaining to the once and future king."  
@mookiewheeler

## Fully rounded table

Deconstructing Camelot

**THE ONCE AND FUTURE KING**  
Author: T.H. White  
Publisher: Harper Voyager  
Published: 1958  
Price: £9.99

Generally regarded as the best piece of Arthurian fiction out there, *The Once And Future King* is divided into four parts, starting with the light-hearted

*The Sword In The Stone* (yes, of Disney fame), before becoming progressively darker by final chapters *The Candle In The Wind* and *The Book Of Merlyn*. Presenting in-depth takes on the characters (again, Lancelot is especially flawed), this is a psychological study that stands the test of time.



"Absolutely wonderful and yes, I cried at the end. Who wouldn't? #bookclub."  
@TheCorvidArcher

## Camelot crossover

Arthur meets Atlantis

**TALIESIN**  
Author: Stephen Lawhead  
Publisher: Lion Books  
Published: 1987  
Price: £4.98

On some occasions, the Arthurian story has crossed over with other myths. Stephen Lawhead's *The Pendragon Cycle* is one of the most

compelling examples, linking the story with the destruction of Atlantis and the Fisher King, with the first novel, *Taliesin*, focusing on the titular protagonist and eventual father of Merlin. The series fluctuates in quality over the course of its five books, but second and third instalments *Merlin* and *Arthur* maintain the high quality of the first part.



"Probably the best of the series. I Liked the tie in of Atlantis and Arthurian lore. was genuinely sad at the end."  
@StephenAllsop1

## Arthur in real life

The myth re-examined

**THE WINTER KING**  
Author: Bernard Cornwell  
Publisher: Penguin  
Published: 1995  
Price: £7.99

You can't move in charity shops for Bernard Cornwell paperbacks, but if you ever see *The Winter King* – the first in his *Warlord Chronicles* trilogy – make sure you

liberate it. It's undoubtedly one of the better attempts to intertwine the Arthurian myth with a real-life historical background, seen through the eyes of Derfel (an apprentice of the great and powerful Merlin) as he fights alongside Arthur while warring with the Saxons. Holiday reading at its finest.



"Loved it so much that I named my daughter after a character in the books."  
@beard71

## Out of time

Arthur goes sci-fi

**A CONNECTICUT YANKEE IN KING ARTHUR'S COURT**  
Author: Mark Twain  
Publisher: William Collins  
Published: 1889  
Price: £2.50

Lauded both as a humorous satire of medieval literature and an early example of time travel being used as a storytelling device, Mark Twain's novel is

a refreshingly bracing take on Arthurian legend that up until then had only received reverence. It sees a 19th-century engineer transported back to Camelot, viewing its famous inhabitants through a modern-day lens. Merlin in particular comes in for rough treatment, portrayed here as a contemptuous charlatan.



"A truly visionary novel and much darker than any of its cinematic adaptations."  
#BookClub  
@williamstafford



## Your Five Favourite Books about artists

CHOOSE YOUR TOP FIVE  
@SCIFINOW ON TWITTER



### 1. Calliope (The Sandman)

"Calliope – the one where the writer imprisons a muse. Dark, horrible but really well done. #BookClub" @ChrisBrosnahan



### 2. The Man in the Picture

"The Man in the Picture by Susan Hill is a good 'un. #BookClub" @StarkHolborn



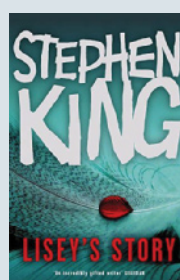
### 3. The Kill Riff

"The Kill Riff is a thriller about obsession. Hitchcock meets Motley Crüe. Enjoyed it back in the early Nineties." @MaxRenn



### 4. Blood Red, Snow White

"Blood Red, Snow White, a fantasy novel about the life of Arthur Ransome and the Russian Revolution." @PasmineJalmer



### 5. Lisey's Story

"Stephen King's Lisey's Story is gorgeous. The writer in it is deceased but hope it still counts! #BookClub" @rollcredits

**Details** Author: Christopher Priest Publisher: Gollancz Price: £16.99 Released: Out now

# THE GRADUAL

The soundtrack of your life

**Christopher Priest returns** to the Dream Archipelago with his latest novel, the moving, imaginative and ultimately rather inspiring *The Gradual*. It follows the life of Alesandro Sussken, a native of the fascist state of the Glaund Republic, which has been at war for as long as anyone can remember. As a young man, the islands he can see from his window but is forbidden from visiting obsess him, and inspire him to turn his feelings into music.

With his fame spreading beyond his home state, Sandro agrees to take part in a musical tour of the islands of the Dream Archipelago. However, his journey to these incredible new places

will have an lasting effect on his life, and will jolt him out of his (relatively) comfortable existence.

The grim, cold and oppressive atmosphere of the Glaund Republic gives Priest a compelling place to start as we meet this artistic young man and his older brother Jacq, who is conscripted by the state to go off and fight in a never-ending war. Although *The Gradual* does not wallow in misery, the novel does a beautiful job of depicting the state of detached sorrow that these people have been living in for years. Jacq's uncertain fate continues to haunt Sandro decades later, as

the question of his return becomes increasingly unlikely.

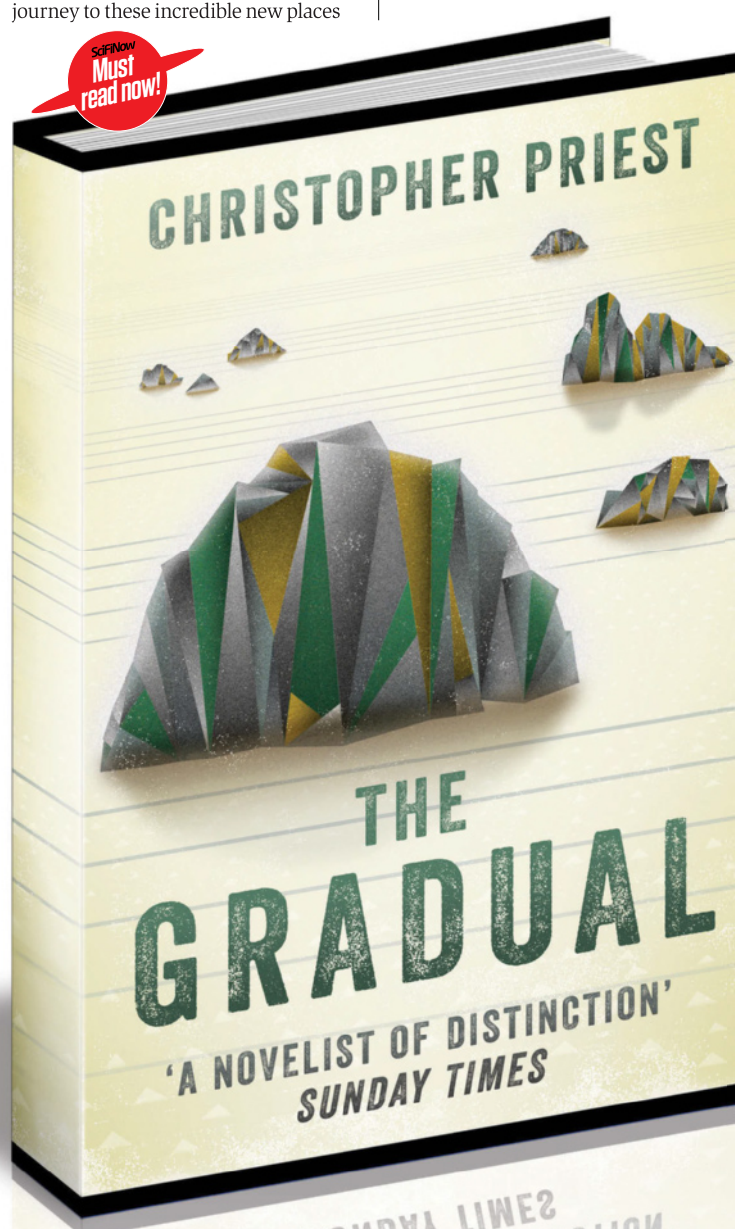
Life during wartime, and the effects that living through conflict have on a person's psyche, is one of several themes that Priest is interested in investigating. Glaund's citizens get on with their lives, and Sandro is no different; his life is his music. Priest offers a compelling look at the artistic process; how inspiration can come and go, how crucial it is for a musician to be able to escape into their work, and the conflicting feelings that arise from being plagiarised. Describing Sandro as a "tortured genius" would be overdoing it, but the sheer importance of his work to him is really quite affecting.

Then there's the final – and arguably most important – element: time. During the course of his travels, Sandro and his fellow musicians discover that they have somehow lost months, and that their lives have been irrevocably changed while they have been away. Sandro's efforts to understand this effect, later referred to as the Gradual, give the book a definite foothold in the 'sci-fi' section, but they also give it some of its most powerful moments. The relativity of time is beautifully portrayed here, from grief's power to keep Sandro's parents trapped in their sorrow over Jacq's unknown fate to the strange temporal uncertainty that comes with long-distance travel.

Then there are the beguiling adepts, the enigmatic men and women who can make sure that the correct time is restored to you – at a price. The closer Sandro gets to his destination, the closer he gets to achieving inner peace, building towards an affecting finale.

Some readers may struggle with the leisurely pacing of *The Gradual*, but Priest's writing is so engaging and persuasive that you're quickly swept into this world of uncertain hours and buried voices, and it's a journey that we can recommend taking.

**Jonathan Hatfull**



SciFiNow scored **8** for  
**The Gradual**  
Follow our scores on **JUST A SCORE**

**IF YOU LIKE THIS TRY...**  
**This Census Taker**  
**China Miéville**  
Miéville's novella takes place in an uncertain place and time, and has real emotional power.



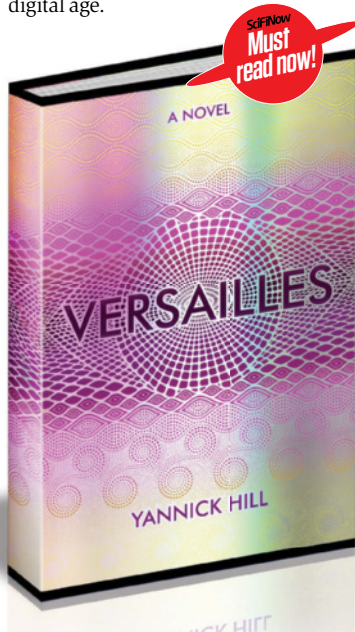


**Details** Author: Yannick Hill Publisher: Unbound Price: £14.99 Released: Out now

# VERSAILLES

## The Fall Of The House Of Baer

As creepy houses go, *Versailles* is right up there with Hill House, Jamaica Inn and Manderley. Nope, not the palace in France; the subject of debut author Yannick Hill's novel is an all-American Gothic nightmare for the digital age.



Built by and for Casey Baer, CEO of the world's most popular social network, it's an imposing beachfront mega-mansion filled with everything a family could ever want. Casey's wife Synthea, and children Missy and River, have access to all the technology and toys money can buy. They ought to be happy. But something's wrong, and it might have something to do with the rooms that Casey keeps locked.

To read *Versailles* is to fall under its spell a little bit. Hill's use of language is meticulous; his writing has a hypnotic rhythm as he returns to certain words and phrases over and over again, shading them with different amounts of significance each time. The effect is coolly seductive, compelling you to keep reading and get dragged further into the horror that feels like it's lurking just a page or two ahead.

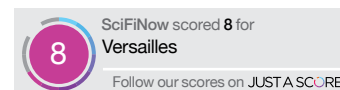
It's a smartly structured novel too, with a firm grasp on genre conventions. Hill uses all the classic Gothic archetypes (the isolated house,

the shadowy tyrant, the constant promise of a horrifying secret), but transplants them into a hyper-modern setting. Here, internet trolls are scarier than ghosts, and rather than relying on obsequious servants, the bullying baddie can just use social media posts to keep an eye on his victims.

If there's a flaw, it's that the ending doesn't quite pay off hard enough; it's neither entirely triumphant nor completely horrific.

But let it sit. Like all the best Gothic stories, there is still something haunting about it. If you can forgive it, then it's in strong standing.

**Sarah Dobbs**



### IF YOU LIKE THIS TRY...

**We Have Always Lived In The Castle**  
**Shirley Jackson**  
Merricat Blackwood is a compellingly strange narrator, with a sly, witchy voice you'll never forget.

## YOUR READS

### What you lot have been reading this month

- "The Girl With All The Gifts. Loving it so far. #BookClub" @just\_whitehead
- "Harley Quinn Vol #1. An excellent series of craziness. #BookClub" @Jbarnes532
- "Children Of Time... excellent #BookClub" @Woggiedoug
- "Needful Things. It's pretty darn good. Second time reading it. #BookClub" @theSteve71
- "Reading Sand by @hughhowey and loving it! #BookClub" @sftmqa
- "Ready Player One. Everyone raves about it, finally decided to give it a go, and boy, everyone was right! #BookClub" @Danburden1138
- "I am reading Hag-Seed by the immense @MargaretAtwood and loving it. Absolutely love Felix and only 35 pages in :) #BookClub" @Pussinabox
- "Just got Once Broken Faith, the new Toby Daye by @seanannmcguire. Really looking forward to it! #BookClub" @yoritomo\_reiko
- "Going ahead with The Quantum Thief by @hannu Rajaniemi and hope it holds great things following the praise. #BookClub" @ParsonsFiction
- "Currently reading Harry Potter And The Goblet of Fire for the second time, my personal favourite of the series! #BookClub" @BeardedWhovian
- "Finally reading The Wind Up Girl by Paolo Bacigalupi. So far, very Thai. I think I'll enjoy this." @TheCorvidArcher

Tell us what you're reading  
on Twitter or Facebook

**Details** Author: Connie Willis Publisher: Gollancz Price: £14.99 Released: Out now

# CROSTALK

## Let's talk about feelings... or not

**Briddey is an** executive at Commspan, a communications giant desperate to get the latest, greatest smartphone out before Apple has a chance to once again steal their thunder.

She is in a six-week-long relationship with her co-worker, Trent, and they're lost in a whirlwind of clichéd romanticism. They decide to get an EED, an elective brain surgery that allows them to sense each other's feelings, but as it so often goes with these things, not everything falls according to plan.

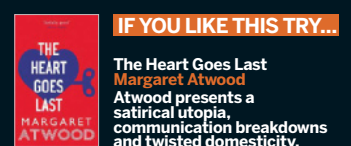
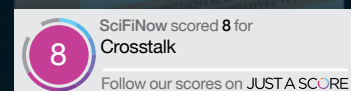
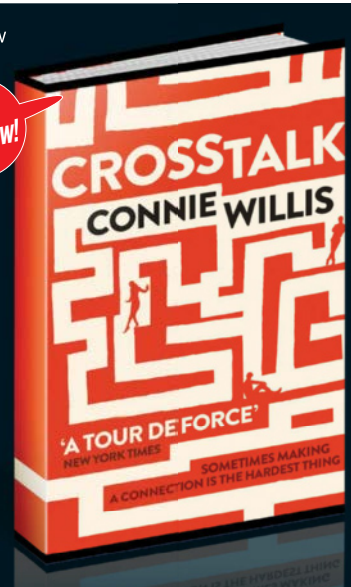
Connie Willis deploys a keen eye here, skewering our social media age and tech corporations with an infectious glee as well as examining the people who wilfully buy into it. Nothing is safe from a little cutting comment, but

Willis is more interested in how this constant communication affects our relationships both negatively and positively, giving a more balanced feel across the novel.

Briddey sometimes gets a little lost amid the more colourful people that surround her, particularly her madcap family, who are in constant contact. Aunt Oona is certainly a force to be reckoned with. The central relationship is a classic screwball type and the development of it across the novel is a lot of fun to watch, as well as being romantic in its own way.

*Crosstalk* is another example of Willis' ability to produce a light-hearted romp with weightier underlying concerns, often clever, delightful, and at all times very entertaining. Well worth a read.

**Becky Lea**



### IF YOU LIKE THIS TRY...

**The Heart Goes Last**  
**Margaret Atwood**  
Atwood presents a satirical utopia, communication breakdowns and twisted domesticity.





60 SECONDS WITH



## BLAKE CROUCH

**Where did the idea for *Dark Matter* come from?**

It's a book that I had wanted to write for roughly ten years or so. I was fascinated with quantum mechanics, physics, cosmology, and the way sub-atomic particles behave – they behave so strangely it's almost like they exist in multiple realities. But I was very intimidated by the science. Every time I started doing the research I felt like I needed a higher math degree to understand it. But ultimately I just started reading articles to educate myself. I thought, "What if I could build a science fiction thriller around that idea?"

**Was it tricky to take that science and turn it into a gripping thriller?**

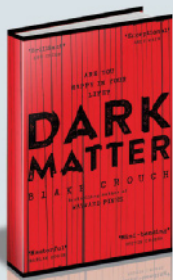
It was a huge challenge, because you have all this research that you're proud of, and you want to use all of it. The threat is that it becomes a textbook instead of a fast thriller. When you say quantum mechanics, people immediately fall asleep! So the challenge was to make quantum mechanics sexy and have a real propulsive engine, but never let the science drag the narrative down. I didn't want to dumb it down either; I wanted to give my readers the benefit of the doubt. They're intelligent people, and they can get it.

**It's a moving and emotional story too. Was it important to keep the human element at the core?**

For sure. In all of the books that I've written, what I'm really interested in is characters who are at the end of their rope. I think when they're at their lowest point that's when we find out what they're really made of as human beings. That's where you find really interesting behaviour; you either break through or you break. I'm never fully into the story – whether it's in books, film or TV – if

the main character isn't faced with losing everything and we never see him at his lowest possible point.

*Dark Matter* by Blake Crouch is out now, published by Macmillan.



**Details** Author: James Bennett Publisher: Orbit Price: £8.99 Released: Out now

## CHASING EMBERS Flight of fantasy

**The first half** of *Chasing Embers* is one of the better books we've read all year. Taking place on a modern-day Earth in which the legends are true, and their remnants live in the background of civilisation, it concerns Ben Garston, a down-on-his-luck immortal who gets drawn back into a world he'd rather be apart from.

As we mentioned, it's absolutely thrilling to begin with. Kicking off with a supernatural bar-room brawl before following Ben as he attempts to stave off the threat that he knows is impending, initially it's comfortably up there with all the best of modern-day fantasy.

Ben Aaronovitch and Jim Butcher are both cited as touchstones, and they're fair comparisons to Bennett's attempts to fuse fantasy with a modern-day setting.

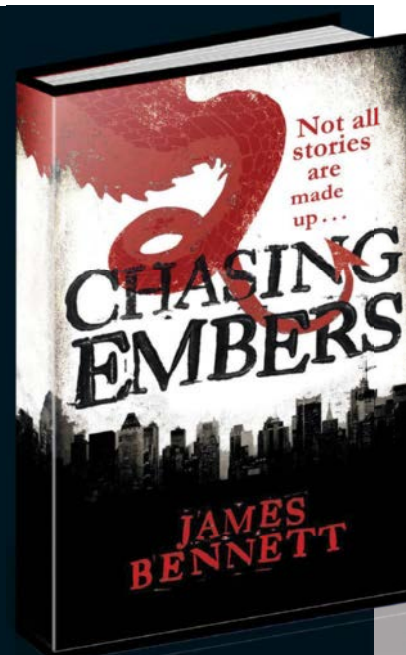
Unfortunately, it can't quite seem to last the pace. This isn't

helped by a series of narrative interludes that have more of a jarring effect than anything else, removing you as they do from a situation you have become engrossed in. At times you'll find yourself flicking pages back and forth in an attempt to remember if you've met certain characters before, which isn't always a fun situation to be in.

As it progresses, things only get even more complex, and by the end the action sequences devolve into near-incomprehensibility. Ironically for a book that draws heavily on mythology, these are usually the least interesting parts, and there's not always enough of a human story to anchor them in something relatable.

As per norm now, this appears geared towards kicking off a series. There's enough to Ben Garston's personality to suggest that he could front one, but whether there's an intriguing enough story to sustain it all is another matter.

**Steve Wright**



SciFiNow scored **6** for *Chasing Embers*  
Follow our scores on [JUST A SCORE](#)



**IF YOU LIKE THIS TRY...**

*Rivers Of London*  
Ben Aaronovitch  
Police officer Peter Grant is recruited into the supernatural branch of the Metropolitan Police.

**Details** Author: Peadar O'Guilin Publisher: David Fickling Books Price: £10.99 Released: Out now

## THE CALL Coming of age in hard times

**Peadar O'Guilin** has crafted a riveting and imaginative YA novel that doesn't talk down to its audience. It's set in a post-apocalyptic Ireland where children of a certain age sit and wait in fear to be snatched for three

minutes by the Sidhe (vicious faeries). Time is different in the fairy world, where three short minutes amounts to 24 hours of terror. The kids are packed off to boarding schools across the country to learn to protect themselves, with few returning from the horror that awaits.

We meet Nessa at the age of ten as she celebrates her birthday with her parents, her excitement turning to alarm as she is told of what awaits her. Four years later she has settled into her 'survival' school. She hangs out with her best friend, Megan, who is confident in personality and self-defence skills, quick-witted and very protective of Nessa. Also introduced is Anto, a smart and able pacifist who Nessa has a serious crush on.

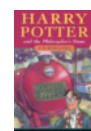
O'Guilin ably conveys the mindset of a teenage girl who knows what she needs to do to survive, but still can't help feeling that tingling sensation of young love. She's a superbly shaded character, and her disability doesn't shape her, but the fact that she can't walk unaided does allow the writer to address certain real-

world concerns regarding backward attitudes. Nessa is not a character who we are asked to feel sorry for, but to empathise with. Notions regarding class and entitlement are accessibly explored through Nessa's rocky relationship with the school bully.

The author has a handle on radiating the sense of dread all the students feel. When the teenagers enter the fairy world the description is gratifyingly gruesome, there are cloaks made of human lips and monsters who can twist the human form in horrible ways. All in all, it's a curiously imagined and wholly engrossing reading experience.

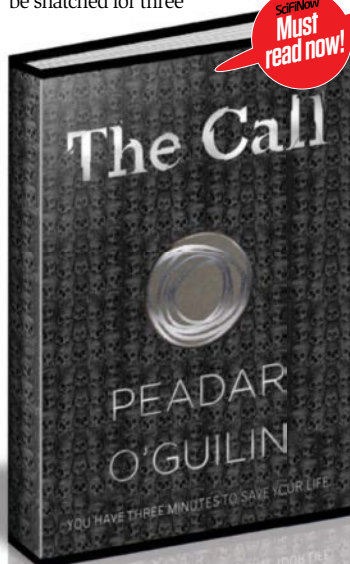
**Katherine McLaughlin**

SciFiNow scored **8** for *The Call*  
Follow our scores on [JUST A SCORE](#)



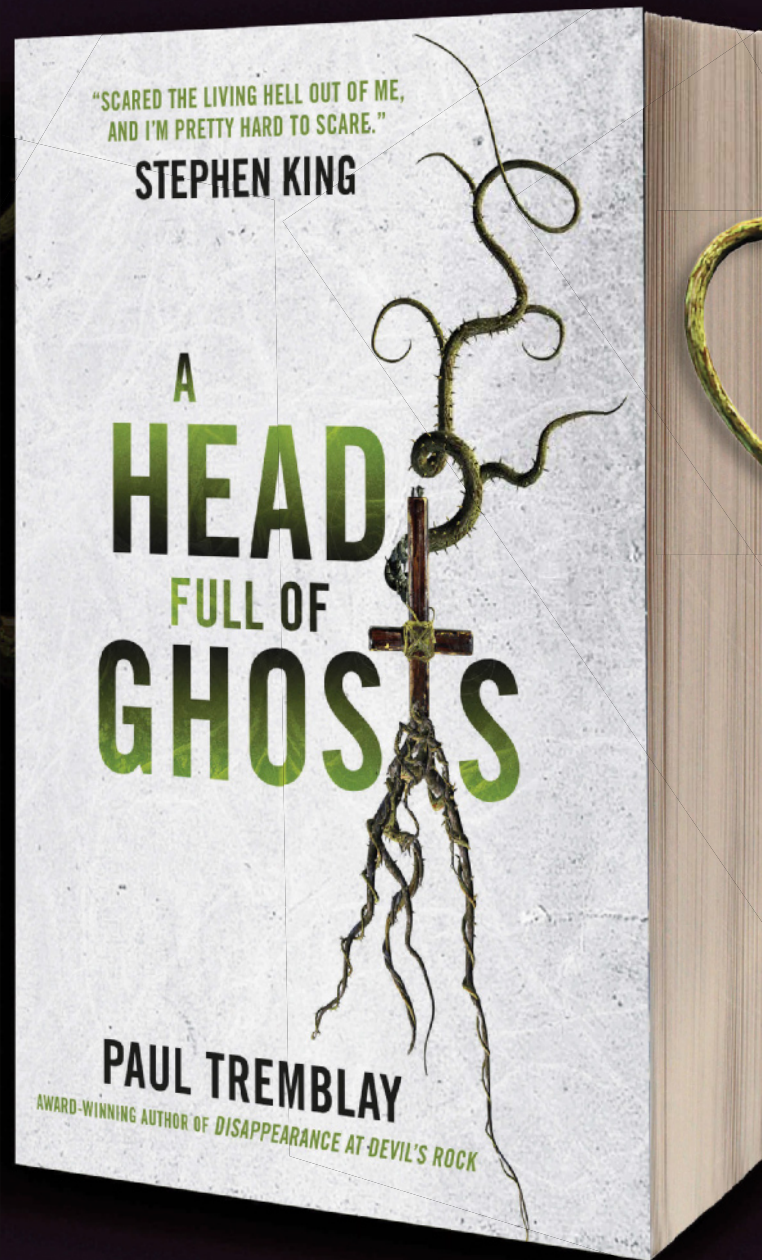
**IF YOU LIKE THIS TRY...**

*Harry Potter And The Philosopher's Stone*  
J.K. Rowling  
The Boy Who Lives comes of age while having to stop He Who Must Not Be Named.





**A HOUSE FULL OF SECRETS,  
A DOCUMENTARY FULL OF LIES,  
A SOUL FULL OF EVIL...**



**A MIND-BENDING TALE OF  
PSYCHOLOGICAL HORROR**

**OUT NOW**

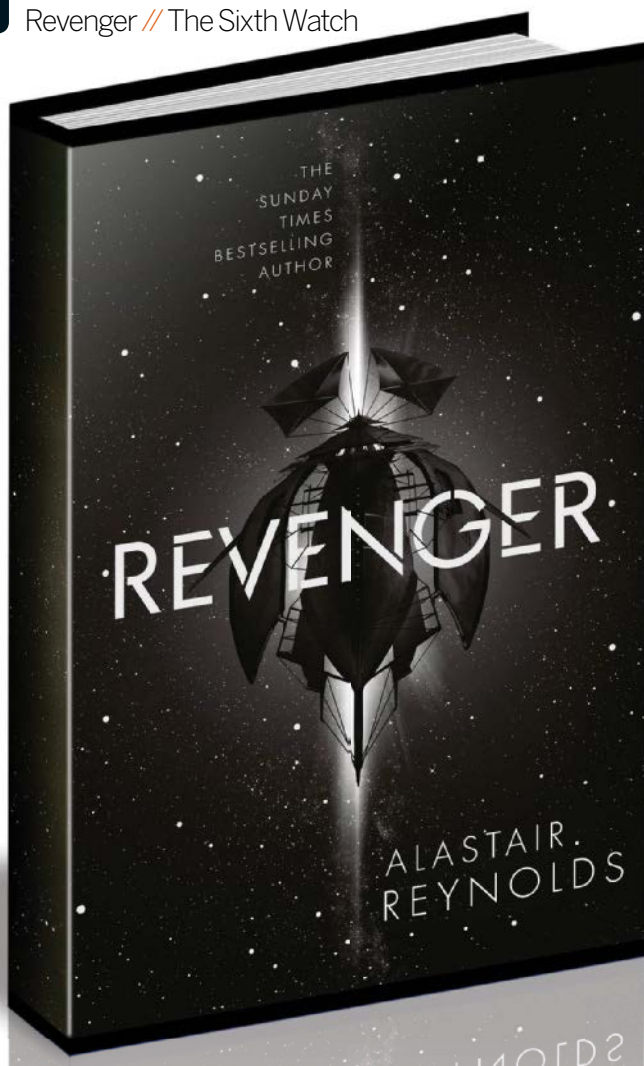
**TITANBOOKS.COM**





## BOOK CLUB

Revenger // The Sixth Watch



Author: Alastair Reynolds Publisher: Gollancz Price: £18.99 Released: Out now

## REVENGER

Space operahoy!

**Alastair Reynolds** is a step above most other sci-fi authors when it comes to one thing: making the extraordinary look mundane. While others make up ludicrous excuses for bypassing laws of physics, Reynolds' loyalty to science (with a little artistic license) lends them believability – even when there are immense, super-sentient whale gods swimming around ocean planets involved.

So that's why in *Revenger*, Reynolds conjures up a world of juxtapositions, like so often before. In following the young adventure-seeking sisters of Arafura and Adrana, desperately seeking escape from their over-protected, boring upper-class lives, we're taken into space (or the Empty) on a part-solar-powered, part-ion-drive ship of amazing innovation, setting out to find lost treasures and uncover secrets of abandoned worlds. And they find adventure, danger, wondrous discoveries, some signature Reynolds mundanity and, erm, pirates – at least that's rather the closest approximation applicable to most of the characters

we encounter on Rackamore's *Sunjammer*, as well as its enemy, Bosa's *Nightjammer*.

*Revenger* stars a fascinating hero in Fura, one with quite a character arc, and it has some stirring prose, often at its most potent and emotional at the story's bloodiest and darkest moments. Against this, the throwback element of 'bone-reading', treasure-hunting, occult-exploring and swashbuckling to a level stopping just short of inserting an actual 'yarr' somewhere just doesn't mix as well as Reynolds wants it to.

Looking past that, the world of *Revenger* is undeniably fascinating, and with Reynolds as your storyteller, a journey into it is definitely worthwhile.

**Erlingur Einarsson**



SciFiNow scored 7 for  
**Revenger**

Follow our scores on **JUST A SCORE**



### IF YOU LIKE THIS TRY...

**Trading In Danger**  
**Elizabeth Moon**

The first in the *Vatta's War* series, it's a kinetic, if pulpy, introduction to the heroine mercenary Ky Vatta.

Author: Sergei Lukyanenko Publisher: William Heinemann Price: £16.99 Released: Out now

## THE SIXTH WATCH

Only the end of the world again

The sixth book in the *Night Watch* series is reportedly the final tale of the Moscow-based supernatural others who live in a delicate state of peace, and there's a definite sense that the author is tying all his loose threads together.

Even as a husband and father, trouble seems to keep finding Anton Gorodetsky, as a rogue vampire leaves a threatening message that's meant just for him. Further investigation reveals this isn't a threat; it's a warning. An ancient, incredibly powerful entity has returned, and if prophecies are to be believed it will destroy the world. Only one thing can stand in its way: the Sixth Watch.

Lukyanenko's vision of a bustling supernatural world that's just out of sight is just as wryly bewitching as it ever was, and there's a real sense of warm familiarity to the characters. The actual plot will be particularly rewarding for fans of the series, as our hero must call upon figures from his past to save both Others and humans, and they're not all happy to see him.

There are some issues that some may find irritating, such as the occasional line that seems to suggest a not-particularly progressive attitude towards women, and mentions of the conflict in Ukraine are jarring, given that the author's views on this are no secret.

Putting those issues to one side, Lukyanenko continues to blend roaring fantasy action set pieces with an engaging collection of blue-collar heroes working to remind these beings of their better natures. It's a little slow in places, but fans of Lukyanenko won't want to miss the atmospheric and entertaining final chapter

**Jonathan Hatfull**



SciFiNow scored 6 for  
**The Sixth Watch**

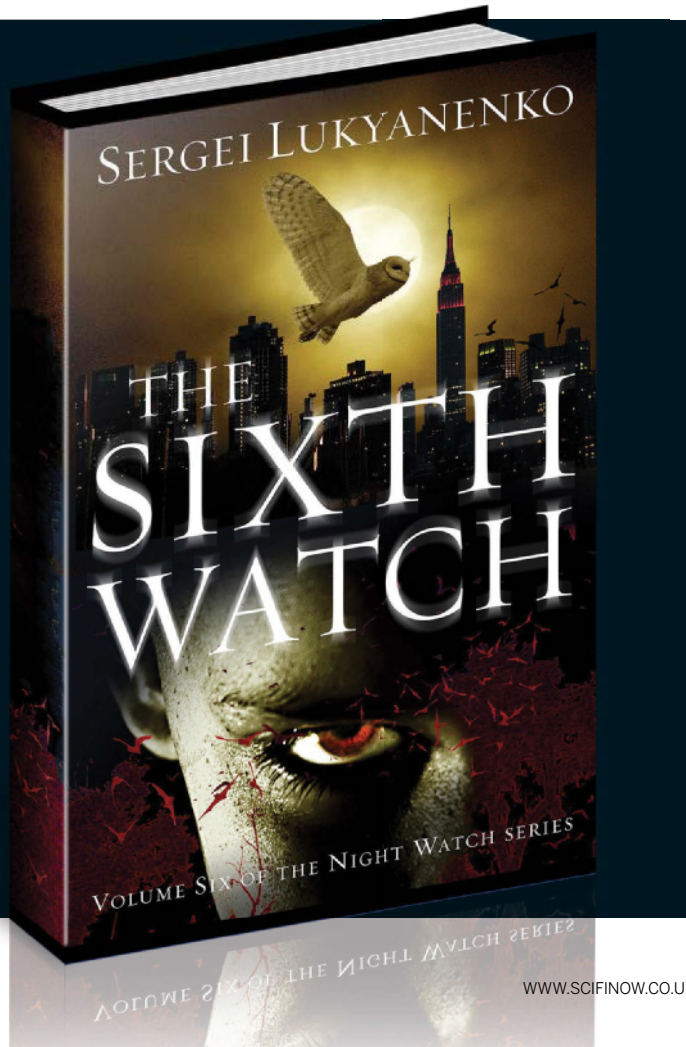
Follow our scores on **JUST A SCORE**



### IF YOU LIKE THIS TRY...

**Prince Lestat**  
**Anne Rice**

Rice's grand return to the *Vampire Chronicles* is heavy on fan service, but good fun nevertheless.







**Details** Writer: Dan Slott Artists: Matteo Buffagni, Giuseppe Camuncoli Publisher: Marvel Price: £12.99 Released: Out now

## AMAZING SPIDER-MAN: WORLDWIDE – SCORPIO RISING **Like a boss**

With increased power comes even more responsibility. We may have just made that up, but it's true in the brave new world of successful Spider-Man. Mired in the machinations of the resurgent Zodiac, he now has to combine managing his company with facing off against Mister Negative.



It's a world that's pretty much unrecognisable from the one that Peter Parker grew up in, and maybe that's part of the problem. His unique personality allows him to keep his voice, but this aside, there's little to anchor it as a Spider-Man story. Instead, at times it feels more like one of Marvel's more generic tales, which isn't necessarily a bad thing, but the result is functional rather than thrilling.

Still, with a final-act reveal teasing the return of one (or possibly more) of his most iconic villains, hopefully some of the above will change.

**Steve Wright**

SciFiNow scored 6 for  
Amazing Spider-Man:  
Worldwide – Scorpio Rising  
Follow our scores on JUST A SCORE

**Details** Writers: Tara Butters, Michele Fazekas Artist: Kris Anka Publisher: Marvel Price: £11.99 Released: Out now

## CAPTAIN MARVEL: RISE OF ALPHA FLIGHT **Space patrol**

As part of Marvel's new era, some characters are gaining all-new prominence. Captain Marvel is one of them, balancing her membership of Alpha Flight and the Ultimates with this title, in which she has taken on control of space agency SWORD.



The writers served as showrunners on *Agent Carter*, and their strengths are evidenced here, giving a real and distinct identity to Carol Danvers, a character who has had no shortage of codenames over the years. Much as Peggy was shoehorned into roles she didn't enjoy, here she is forced to confront who she is: warrior, superhero or diplomat.

The story serves as a competent scene-setter, if perhaps throwing up too many characters. Still, there's enough here to prompt us to read on.

**Steve Wright**

SciFiNow scored 7 for  
Captain Marvel:  
Rise Of Alpha Flight  
Follow our scores on JUST A SCORE

**Details** Writer: Christopher Bec Artists: Eric Henninot, Milan Jovanovic Publisher: Humanoids Inc Price: £23.99 Released: Out now

## CARTHAGO **Don't eat the fish**

**Sharks.** We love them so much that we put them in tornados, give them multiple heads, make them fight a giant octopus, and let them inspire LL Cool J's hat. But in the shark media market, one kind of toothy predator inspires the darkest fears within – a prehistoric shark so big that it makes Great Whites look like a basket of kittens: Megalodon.

After crushing the UK comics world in the late Seventies with *Hookjaw* (returning this December!), sharks have been largely absent from the medium, particularly if we don't include Marvel's mutant Shark-Girl. Which we don't.

Thankfully, European comics stepped into the breach back in 2007 when prolific French writer Christophe Bec and artist Eric Henninot created *Carthago*, an ongoing series that on the surface is all about giant sharks eating people. Glorious as the chompathon is, *Carthago* is particularly notable for being one of the most impressive eco-thriller/horror tales of recent years, slowly revealing multiple plot threads, Lovecraftian cities and mythological creatures, and thriving on seemingly insurmountable cliffhangers that have built a loyal and appreciative audience.



Never before printed in English, new fans can dive right in with this colossal first collection of over 280 pages, where deep-sea drilling leads to a horrifying discovery – the 25-metre long killer didn't go extinct 5 million years ago, and now it's back for snack times.

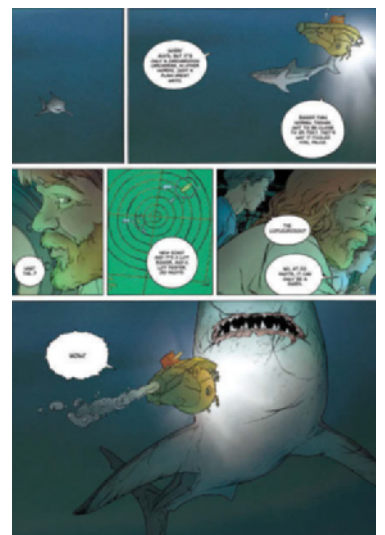
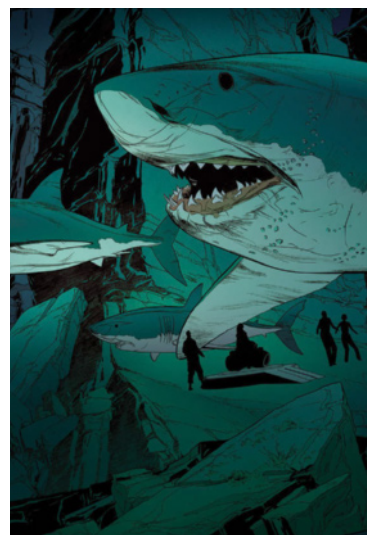
Henninot pairs stripped-back realism alongside pop-tastic sound effects that explode from the page. Panels are used playfully but without confusion, and the transitions lend an epic cinematic feel that is quite common in European comics. Put simply, this is the kind of comic to become utterly lost within, and would be worthy of the term 'unputdownable' if such a word existed.

**Laura Sneddon**

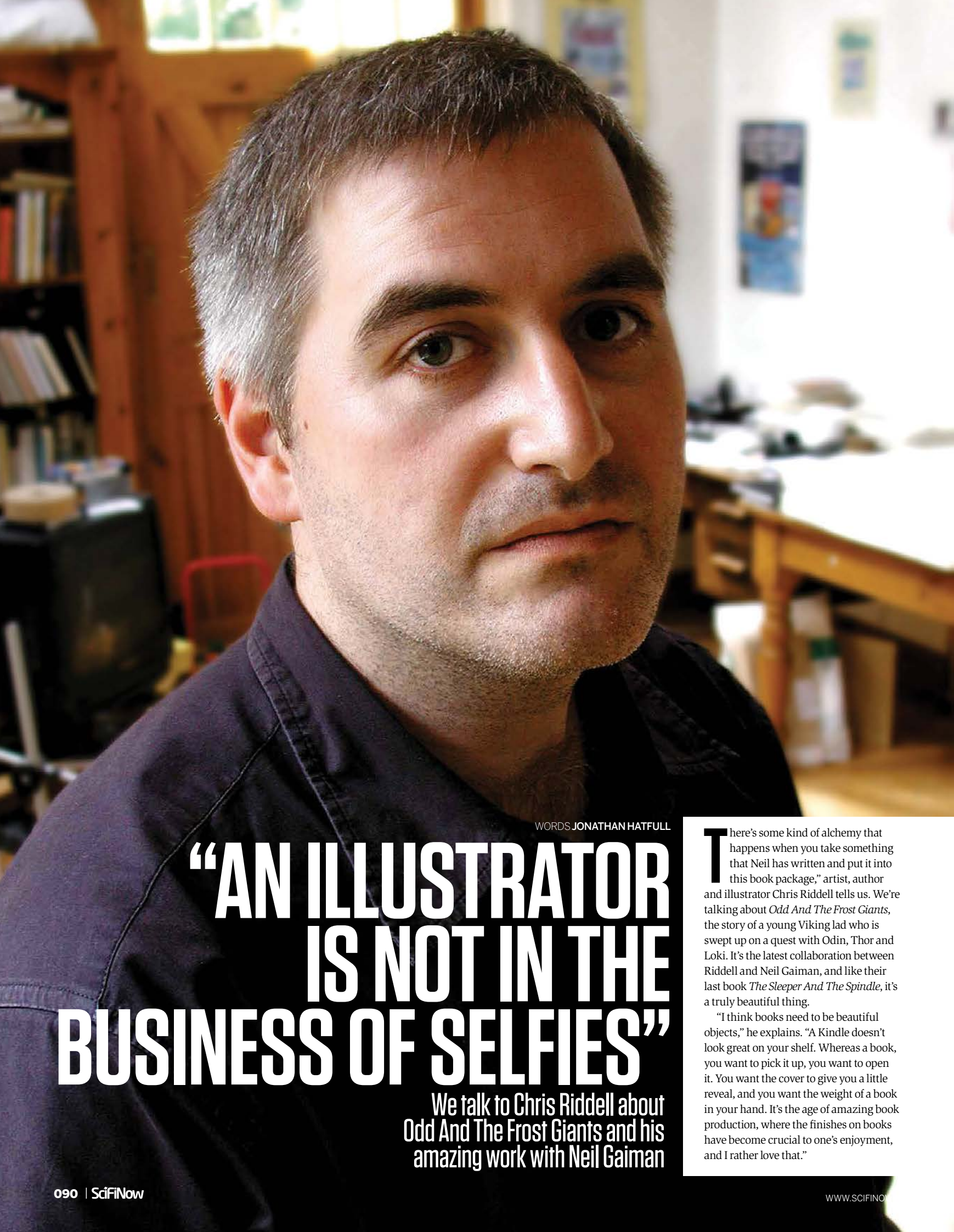


SciFiNow scored 8 for  
Carthago  
Follow our scores on JUST A SCORE

**IF YOU LIKE THIS TRY...**  
**Gyo**  
**Junji Ito**  
The master of the macabre presents marine life invading Japan upon mechanical spider-like legs.







WORDS JONATHAN HATFULL

# “AN ILLUSTRATOR IS NOT IN THE BUSINESS OF SELFIES”

We talk to Chris Riddell about *Odd And The Frost Giants* and his amazing work with Neil Gaiman

There's some kind of alchemy that happens when you take something that Neil has written and put it into this book package,” artist, author and illustrator Chris Riddell tells us. We're talking about *Odd And The Frost Giants*, the story of a young Viking lad who is swept up on a quest with Odin, Thor and Loki. It's the latest collaboration between Riddell and Neil Gaiman, and like their last book *The Sleeper And The Spindle*, it's a truly beautiful thing.

“I think books need to be beautiful objects,” he explains. “A Kindle doesn't look great on your shelf. Whereas a book, you want to pick it up, you want to open it. You want the cover to give you a little reveal, and you want the weight of a book in your hand. It's the age of amazing book production, where the finishes on books have become crucial to one's enjoyment, and I rather love that.”





Norse myths in *Odd And The Frost Giants*.

### How do you go about setting out a book like this?

Well, it's quite a holistic process, because it starts off with a flat-plan, so you can be quite arbitrary in a sense, saying, "Let's go 96 pages!" So I sat down and went through the process of deciding the pace and rhythm of the story, when you would have a double-page spread and when you would turn the page to a page of text, or when you would have just a single line and another illustration beneath it.

By using those techniques you can add a flow through the book, and you know that you're going to get to certain moments where you just need to see something. That gives you another a tool in your armoury to really respond in the way that the reader responds to the text, and to me as an illustrator, I love that. In a sense, illustrators are the first readers. After the editors have done their work they invite us in, and we respond visually.

I think our job is to be sympathetic and to accompany the words, but not get in the way. Really, as an illustrator you're not in the business of selfies; you're a mirror rather than a selfie. What you actually want is your work to be complementing the narrative drive, rhythm and quality of the prose, not getting in the way.



The wumpires of *Fortunately, The Milk*.

### Were you excited by the prospect of drawing these creatures and characters from Norse mythology?

You know, beautiful Norse goddesses travelling in chariots pulled by battle cats, I find very dull indeed. Why on earth would I want to draw that? [laughs] One-eyed eagles and giant-Thor like bears? Very, very dull! But I forced myself! No, I've loved Norse mythology ever since I was a kid reading the wonderful Henry Treece and Rosemary Sutcliff novels about the Norsemen [*The Viking Trilogy*], and I remember the beautiful illustrations of Victor Ambrus and Charles Keeping, and so that was my starting point.

But then quite quickly I went to [fairy-tale illustrator] Kay Nielsen and his lyricism, because I thought at the heart of this is where Neil's spirit is in a poetic and lyrical approach. He manages to actually get the beauty of the Norse mythology, the epic and lyrical quality that exists within Norse mythology.

### You've worked with Neil on a few titles. What's your working relationship like? Does he leave you to your own devices?

I've actually drawn him as a wizard in a great grey cloak and a tall pointy hat, and I see myself as short and paunchy with slightly hairy feet waiting outside my circular front door, and Neil will emerge with his great staff and grey cloak and say, "Do you fancy going off on an adventure?" and I say "Yes please!" and we saddle up our metaphorical ponies and off we go.

Neil will send me a text, and then really he leaves it to me. He is a brilliant collaborator because he intuitively understands what the process means, and so he gives me his text and then allows me to imagine it the way that I want to imagine it.

The only thing he ever asked to change was the hair colour of the vampire Silas

in *The Graveyard Book*. I'd made him what I thought was a rather interesting albino, so he had white hair, and Neil said, "Nope, got to be black." And I said, "Fine, that's okay." But everything else he's given me this wonderful free rein, but I think it's because he trusts me to pay his words due diligence. I'm very careful with what it is I feel Neil is saying to me as the reader, and then I try to channel that.

### This and *The Sleeper And The Spindle* feel very different from *Fortunately, The Milk*, which was very chaotic.

I think they're all interrelated, and I love the changes of pace. I love the madcap nature of *Fortunately, The Milk*, but then *Fortunately, The Milk* shares a lot in common with *The Sleeper And The Spindle*, because it's a celebration of what a book does, what a book can contain and the process of reading.

What is fun about it – what is epic about it – those moments of lyrical joy and those moments of excitement, they both share that real sense of what it is the reader is going to experience when they pick up the book.

And I rather love the difference as well: one is very light-hearted, and one is rather lyrical and dark. Equally, there will be times when I find a poem by Neil, and I'll draw that just because it's a beautiful thing.

I think that everything Neil writes is identifiably him, whether he's writing for adults or for young people or for the very young. There is a sensibility that goes through them all, and that's part of the challenge, but it's also been one of the great pleasures: to see if I as an illustrator can mirror what Neil does in terms of how he brings his personality to his work.

*Odd And The Frost Giants* is available now, published by Bloomsbury Childrens.

## INTERVIEW

Chris Riddell



## The art of collaboration

The best of Gaiman and Riddell so far



### Coraline

Coraline Jones enters a world in which her Other Mother can give her the life she's always wanted – at a price. Not for anyone with a fear of buttons!



### The Graveyard Book

Bod is brought to the graveyard as a baby after his parents are murdered. Raised by ghosts and a vampire guardian, the real danger to Bod comes from the outside.



### Fortunately, The Milk

Dad takes a long time to come back from the shop with the milk, but he has a very good reason that involves a time-travelling dinosaur, pirates and wumpires.



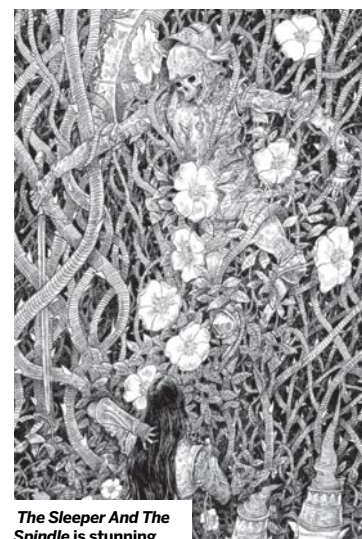
### The Sleeper And The Spindle

Snow White (kind of) sets out to rescue Sleeping Beauty from the curse she has been slumbering under in this brilliant retelling with beautiful illustrations.



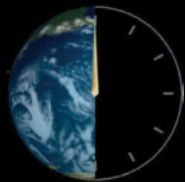
### Odd And The Frost Giants

After the death of his father, young Viking Odd struggles to fit in, but a chance encounter with some woodland creatures will take him on an incredible journey.



*The Sleeper And The Spindle* is stunning.





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AN IMAGINE  
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# THE COMPLETE GUIDE TO SPACE: 1999

GERRY ANDERSON'S GREATEST SERIES OR HIS BIGGEST FOLLY?  
WE LOOK AT THE TROUBLED PRODUCTION OF ONE OF THE  
SEVENTIES' MOST LAVISH SCI-FI SHOWS, SPACE: 1999...

WORDS STEVE O'BRIEN

**On 13 September 1999, the following things took place: a terrorist bomb was set off in Moscow, Liam Gallagher and Patsy Kensit gave birth to a baby boy, and Benjamin Bloom, the American educational theorist, died. Only one of the three really constitutes news (unless you're a hardcore Oasis fan).**

What didn't happen was that the Moon was ripped from Earth's orbit, hurtling the 311 men and women of Moonbase Alpha deep into space, unable to return home. This was the catastrophe that, in 1975, kicked off Gerry and Sylvia Anderson's *Space: 1999*, a series that barely got a mention in the obituaries of Gerry Anderson when he died on Boxing Day 2012. It was the puppet (or 'Supermarionation') shows – *Thunderbirds*, *Stingray*, *Captain Scarlet* and the rest – that predictably dominated the column inches, with not much mention of his three live-action series: *UFO*, *Space: 1999* and *Space Precinct*.

It seems strange, because *Space: 1999* was, at the time, the most expensive British TV series ever produced. With a record-breaking budget (£3.5 million for the first series) and two major-league stars, in many ways this was Gerry Anderson's greatest dream realised. But this would be the first show he didn't have total creative control over, with a whip-cracking New York office micro-managing the series from across the pond. It was a show that could have been one of the TV greats, had he kept his nerve and not tried to be, in his own words, "Mr Nice Guy".

Along with his wife and creative comrade, Sylvia, Gerry had always lusted after the American TV market. In the early days of ITV, when most shows were being made on scratchy, 405-line blur-o-vision videotape, he was canny enough to know the commercial benefits of celluloid. All of his shows from *Supercar* onwards would be made on 35mm film, and featured American voice artists to help make the product as desirable as possible to US buyers.

But Gerry had spent much of the Sixties wanting to get out of the puppet rut he found himself in. His big flesh-and-blood break came in 1970 with *UFO*, about a secret(ish) military organisation, SHADO, set

up to defend Earth from aliens. The series appeared to finally give him the international smash he had always dreamed of (even *Thunderbirds* hadn't caught fire in the US). With good ratings across the Atlantic, a second series was a given.

However, ITC's New York office had noted that the stories set on SHADO's moonbase rated noticeably better than the Earth-based episodes. Couldn't the Andersons retool the series and jettison the Earth locales? Intrigued by the challenge, Gerry got to work, flash-forwarding 20 years and shifting the action to an expanded SHADO moonbase. *UFO: 1999*, as it was being dubbed, soon began pre-production, with designer Keith Wilson cooking up designs of the new

central set. All seemed well, until the Andersons were called in. *UFO: 1999* was cancelled.

Unwilling to waste the money and man-hours that had already gone into it, the Andersons put forward a fresh proposal, unconnected to *UFO*. Abe Mantel, ITC's tough-talking man in New York, was keen, but told the husband-and-wife producers that he didn't want a series featuring people "having tea in the Midlands", and forbade any Earth-bound settings. Gerry responded that he would "blow up the Earth" in the opening episode. Mantel warned him that might scare viewers away. "Okay, I'll blow up the Moon then," came the pragmatic response.

Stateside success was always the ambition, but this was the Andersons' first time working for the New York office of ITC, the London-centric production company that had been his creative home since the early Sixties. With that partnership came more directives and more meddling than he'd ever been used to.

The Andersons had enjoyed almost complete creative freedom on their previous shows, but *Space: 1999* would be an experience apart. It was to be a co-production between Group Three (the company set up by Gerry and Sylvia and long-time associate Reg Hill), ITC and Rome-based company RAI (whose involvement would mean some conspicuously placed Italian actors as guest stars). ITC insisted on parachuting in an American writer, the experienced George Bellak, to work alongside the Anderson-picked staffers. It was also ITC, not the Andersons, who picked out the show's two main stars – Martin Landau and Barbara Bain.

Sylvia Anderson had her eye on *I Spy* headliner Robert Culp for the lead role of Commander John Koenig (Culp had been sounded out, but took himself out of the running when he told Gerry, "I'm a great actor, but I'm an even better director and an even better writer!"), but ITC, and particularly its charismatic head, Lew Grade, wielded the greater power, and had cherry-picked the then husband-and-wife stars of *Mission: Impossible* as their hoped-for passport to the American networks. Bain would be cast as Helena Russell, Moonbase Alpha's joyless medical doctor, with Landau as the base's redoubtable commander. The

**"IT WAS AN  
INCREDIBLE  
UNDERTAKING,  
EXECUTED WITH  
HUGE AMOUNTS OF  
PASSION AND SKILL"**

JAMIE ANDERSON



Martin Landau as Commander John Koenig,  
Moonbase Alpha's beige-rocking Commander.



➤ promise of a house in Little Venice and a Rolls-Royce helped cement the deal.

There was more interference from New York with the show's costumes. Fashionista Rudi Gernreich, who had courted controversy a few years before with his famed topless dress, was hired to design the uniforms for Moonbase Alpha's 300-plus inhabitants – just, Anderson was told, to get his name on the credits. The results were, in Anderson's words, "hardly spectacular."

Although it was the Andersons who had cooked up the idea for *Space: 1999*, it was George Bellak who penned the pilot episode and fleshed out the series' defining concepts. But Bellak exited *Space: 1999* before the pilot had even aired, the result of one too many creative bust-ups with Gerry. Christopher Penfold, a young writer who had been story consultant on the ITV WW2 drama *Pathfinders*, was to become head writer, bringing in American TV scribe Edward di Lorenzo and Irish poet Johnny Byrne as script editors.

In the pilot episode, 'Breakaway', the Moon is established as being a dumping ground for Earth's nuclear waste. Commander John Koenig is introduced as the new head of Moonbase Alpha when an unknown form of electromagnetic radiation is detected. After one of the nuclear waste areas explodes, a sudden increase in magnetic radiation sets off a chain reaction that alters the Moon's gravitational field and throws the satellite out of Earth orbit. The date is 13 September 1999.

Production for *Space: 1999* begun in November 1973 and lasted 15 months. It wasn't an easy shoot. For the early months of 1974, Britain's mandatory three-day working week and the unplugging of the National Grid during the coal shortages led to Pinewood Studios employing generators to keep the electrics going.

More strain was put on the production team because of the obligation to telex story outlines and scripts to

New York for a thumbs-up or down. ITC New York had a lot riding on *Space: 1999*, and was intent on scrutinising everything Group 3 was doing at Pinewood. Johnny Byrne would later moan that "one episode [New York] would ask us to speed things up, forcing us to cut out character development; then the next episode, they asked for more character moments, which would slow down the action; then they would complain there weren't enough pretty girls in another."

"We had very good scripts which had to go back to the drawing board to meet a requirement which had come from Abe Mandell, who didn't appear to have any understanding that if you take one strand out of a script, it affects everything else in the script," said Christopher Penfold in an interview some years later. "So a lot of rewriting, needless rewriting, went on, and this had the effect of bringing the scripts further and further behind schedule. The difficulties eventually came to a head, and Gerry asked me to leave the series. I don't remember having any severe falling out with him, but I realised the way the wind was blowing as far as story content was concerned, and I was, at that point, utterly exhausted anyway."

Apart from Landau and Bain, the starriest name in the cast list was Barry Morse. Although British-born, the then 51-year-old had made his name as the dogged Lieutenant Philip Gerard on the Sixties American series *The Fugitive*. As Moonbase Alpha's avuncular chief scientist Victor Bergman, Morse often found himself the expositional mouthpiece of the show, but in many ways he's the warmest and most human character from that ➤



**"A LOT OF NEEDLESS REWRITING WENT ON, AND THIS HAD THE EFFECT OF BRINGING THE SCRIPTS FURTHER BEHIND SCHEDULE"**

CHRISTOPHER PENFOLD

## GOING LIVE! How Gerry Anderson fared after Thunderbirds



### CROSSROADS TO CRIME (1960)

Gerry Anderson's first foray into live-action drama came three years after his first puppet series, *The Adventures Of Twizzle*. A B-movie produced and directed by the then 31-year-old Anderson, *Crossroads To Crime* is about the investigations of a policeman (Anthony Oliver) who brings down vehicle hijackers. It does feature a sly in-joke when one of the characters mentions *Four Feather Falls*, the title of Anderson's then-in-production puppet show.



### DOPPELGÄNGER (1969)

Pre-publicity for this parallel Earth science-fictioner, written and produced by Gerry, suggested that this would be an X-certificate breakaway from Century 21 (the Andersons' production company throughout the Sixties). In the end, *Doppelgänger* (known in the US as *Journey To The Far Side Of The Sun*) went for an A-rating (the 1968 equivalent of PG), and is recognisably Anderson-esque, even down to the Barry Gray score.



### THE SECRET SERVICE (1969)

A peculiar series; the last of Anderson's 'Supermarionation' shows, and the first of his excursions into live action. Stanley Unwin plays a fictionalised version of himself who has the ability to shrink. Using a mixture of live action and puppetry, it's an odd bridge between Anderson's Sixties shows and the live dramas of the following decade. He remained proud of the series, but fan opinion seems to be that it was a bit of a folly.



### UFO (1970)

If you'd seen *Doppelgänger* in 1969 then there was much to recognise in *UFO*, Anderson's first full live-action TV series. Re-using sets and even actors from his cinema stab, *UFO* was a pop art-inspired slice of primetime psychedelia that many fans consider Anderson's best. Despite the Century 21 tropes (vehicle porn, colour-tastic modernist sets, etc), it's definitely more adult in flavour, in particular the drug trip-inspired episode 'Mindbender'.



### THE DAY AFTER TOMORROW (1975)

There's more than a hint of Stanley Kubrick's psychedelic noodlings in this one-off curio about an interstellar science vessel and its crew. An intended pilot for a show that never materialised, *The Day After Tomorrow* was penned and filmed in between Series One and Two of *Space: 1999*, and was the result of a commission from American network NBC for a show that was designed to teach children about scientific theories.



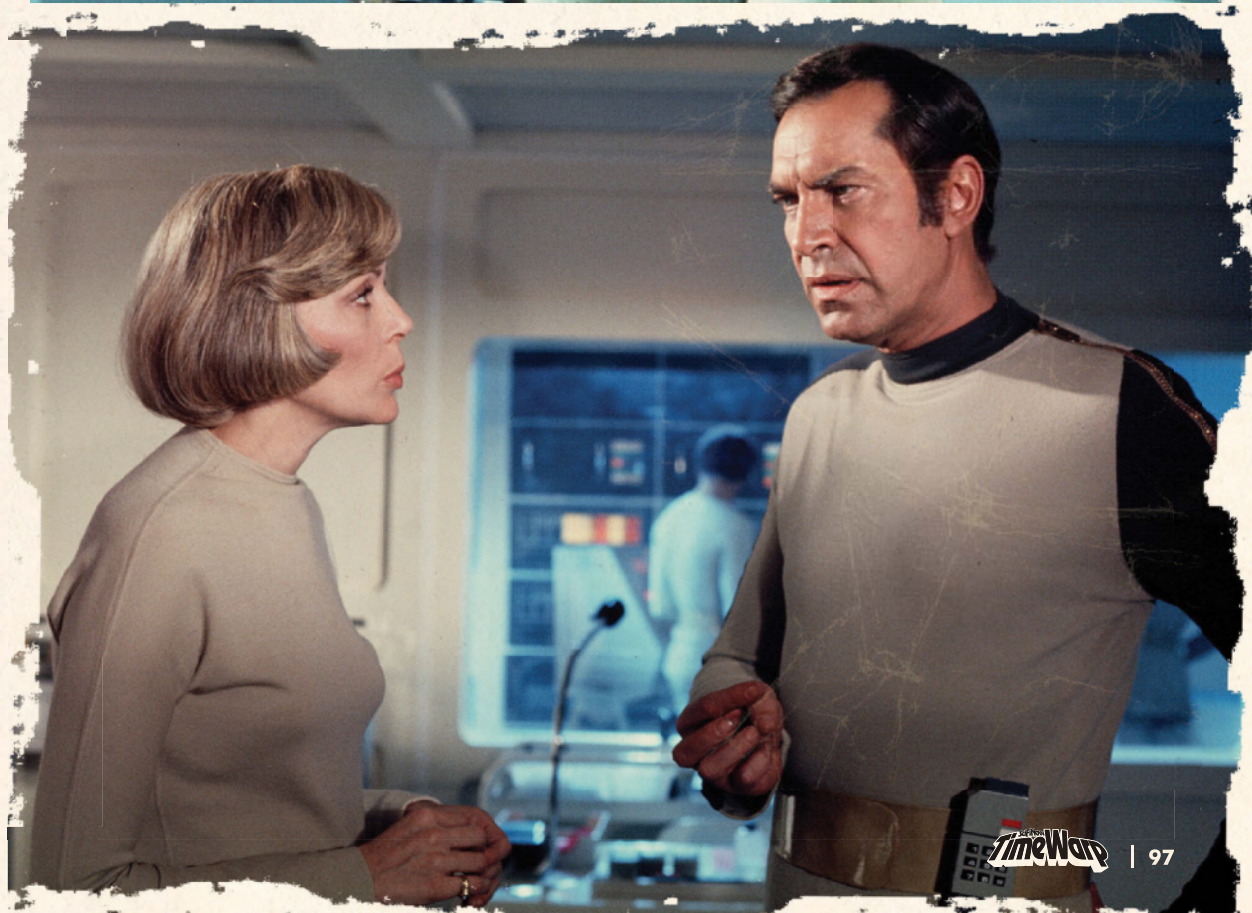


Tony Anholt joined the show in the episode 'The Metamorph' as the dashing Tony Verdeschi.



## SPACE PRECINCT (1994)

Although it was one of the most expensive SF shows made in Britain, *Space Precinct* hasn't dated as well as Gerry's earlier SF efforts. A pilot was made, called *Space Police* and starring *Thunderbirds*' Shane Rimmer, in 1986, but it wasn't until 1994 that a full series was created. Lieutenant Patrick Brogan was recast with Ted Shackelford in the role, but lack of an American sale led to *Space Precinct*'s abrupt cancellation after only one season.







Tony Verdeschi replaced Paul Morrow as Moonbase Alpha's second in command for Space: 1999's second series.



In order to boost ratings, the second series also saw the arrival of shapeshifter Maya, played by Catherine Schell.







## THE SON SPEAKS

We talk exclusively to Jamie Anderson, son of Gerry

**What, do you understand, was your father's opinion of *Space: 1999*? How did he view it in relation to his other series?**

I think he was very proud of it overall. As was the same with the Supermarionation shows, for his limited run of Seventies live-action shows, he wanted to make each one better than the last. I think it's fair to say that he achieved something bigger and bolder with *Space: 1999* after *UFO* (which was still a fantastic show).

Since it was one of his most successful shows – especially in the US – I think he viewed it up there with *Thunderbirds*.

**What are your opinions of it?**

It's a beautiful-looking and well-written show. It was an incredibly ambitious undertaking, and was executed with huge amounts of passion and skill by the production team. For a 40-year-old show, it stands up so well to modern TV, and still looks fantastic.

**What do you think of the differences between the two seasons? Was your dad ever regretful of the changes made in Series Two?**

This is a complex one, and I don't want to get into the politics of it, but I think Lew Grade's desire to bring something new and fresh to the US audience, and Fred Frierberger's influence, was not necessarily a positive thing. The 'monster of the week' angle just didn't fit the setup as far as I am concerned, and I certainly think that Dad was frustrated by the direction the show took, as his ability to captain the ship properly was reduced by external influences.

**Are there any plans for a remake?**

You hear these plans mooted almost once a year. There continues to be a huge amount of love for the show. I think there's certainly a possibility for a remake/reboot of it at some point in the future, but that's down to ITV. They're the ones currently in control of the show.

I think people underestimate the complexity and expense of getting a show like this remake or rebooted. I must get two to three emails a week saying, "Why don't you reboot *Space: 1999*?" It would be great if I could click my fingers and make something like that happen, but sadly it doesn't work like that.

It's a great premise full of brilliant tech and characters, so maybe one day we'll see a remake or reboot, but as far as I'm aware there's nothing on the table right now.

➤ first series. "In terms of the ideas, Victor Bergman was the most interesting character of all," recalled Penfold, "He was the person who was really manning the frontier of this environment."

24 episodes were produced during that rocky 15-month shoot, with Penfold and Byrne taking on the bulk of the writing duties. Among the show's repertory of directors was Charles Crichton, who had cut his teeth on a succession of Ealing comedies, as well as Brit TV veterans such as Ray Austin (*The Avengers*), David Tomblin (*The Prisoner*) and Bob Kellett (the *Are You Being Served* movie).

*Space: 1999* debuted in the UK on 4 September 1975. Critic reactions ranged from the enthusiastic ("Space: 1999 is like *Star Trek* shot full of methedrine," cooed *The New York Times*. "It is the most flashy, gorgeous sci-fi trip ever to appear on TV") to the predictably snuffy (most of the others). Even science fiction titan Isaac Asimov had his say by pointing out that any explosion capable of knocking the Moon out of orbit would actually blow it apart. "So what?" Gerry shrugged. "It was science fiction, not science prediction."

In the fallout from Series One, Johnny Byrne penned a no-holds-barred analysis of the season, breaking down its weaknesses and strengths. But New York had more drastic plans, and told Anderson that he needed an American head writer. Gerry flew over to the US, and eventually met Fred Frierberger, an experienced – if not always respected – writer-producer veteran. Initially impressed, he invited him to come on board *Space: 1999*.

In the UK, ratings were good, but in the US they began to sag towards the end of the series. Grade had been unable to sell *Space: 1999* to any of the

major networks, meaning it was being flogged on a station-to-station basis. Sadly, it wasn't generating enough viewership for Grade to think of the series as commercially viable for a second year. Weighing up the options, Lew Grade axed *Space: 1999*.

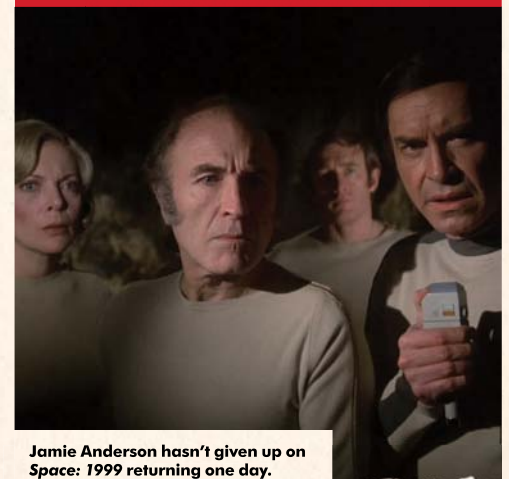
But like the *UFO: 1999* debacle, Gerry was nothing if not creative at a time of crisis. Together with Frierberger, he pitched a new character who they insisted would shake up life on Moonbase Alpha. ITC warily okayed a second series, but this was to be only the first of many changes for *Space: 1999*.

Few shows have had such a radical personality shift between series. If Series One was defined by its solemnity and barely concealed debt to *2001: A Space Odyssey*, then Series Two seemed to want to be its complete opposite. Having decided that Series One was po-faced, talky and visually sterile, Frierberger's watch words were pace, action and humour.

Out went Barry Morse's Victor Bergman ("I would rather play with grown-ups for a while," he told Gerry), as well as other Series One faces like Prentis Hancock, Clifton Jones and Suzanne Roquette. Added to the cast was the young and dashing Security Chief Tony Verdeschi (played by *The Protectors'* Tony Anholt) and a new science officer, a shapeshifter from the planet Psychon named Maya (Catherine Schell).

New York was keen on the 31-year-old Schell, then famous for her starring role in *The Return Of The Pink Panther* (she had also already guest-starred in *Space: 1999* in the episode 'Guardian Of Piri') for the role, although Gerry had favoured a young cabaret artist, only to be told by the American office, "She looks like a black hooker."

"It was just appalling," he recalled, "but they were calling the tune, so I had to go along with it." ➤



Jamie Anderson hasn't given up on *Space: 1999* returning one day.



### TOP 5 BEST EPISODES

The greatest moments of Space: 1999



#### Breakaway (S1E1)

The pilot episode takes its time to set up the series' premise, and it's all the better for it. This is proper grown-up SF storytelling, as the Moon is catapulted deep into space, with an unknown future ahead for the men and women of Moonbase Alpha.



#### Black Sun (S1E10)

When the Moon drifts within the range of a black sun, the inhabitants of Moonbase Alpha find themselves facing certain destruction by its inescapable gravitational pull. What in other series' hands could have been a TV-budget disaster movie Space: 1999 turns into a thoughtful exploration of quantum physics and Schrodinger's paradox.



#### The Troubled Spirit (S1E19)

Dr Dan Mateo (Giancarlo Prete), Moonbase Alpha's botanist, unleashes a deadly spirit during a telepathic communication with his plants in this spooky ghost story, atmospherically directed by Ray Austin.



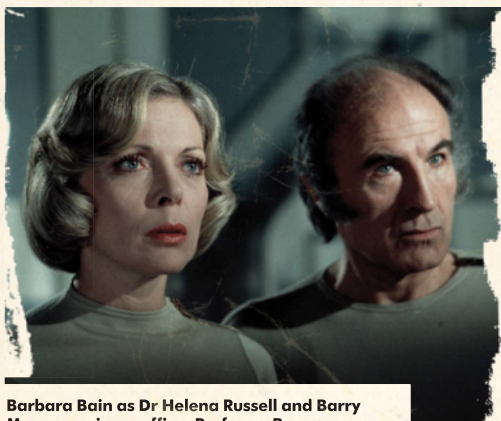
#### Dragon's Domain (S1E23)

In this poignant and imaginatively directed episode, a member of Moonbase Alpha's crew (Gianni Garko) suffers a panic attack, believing that he is being brought ever nearer to a creature that wrecked a previous mission and slaughtered his entire crew.

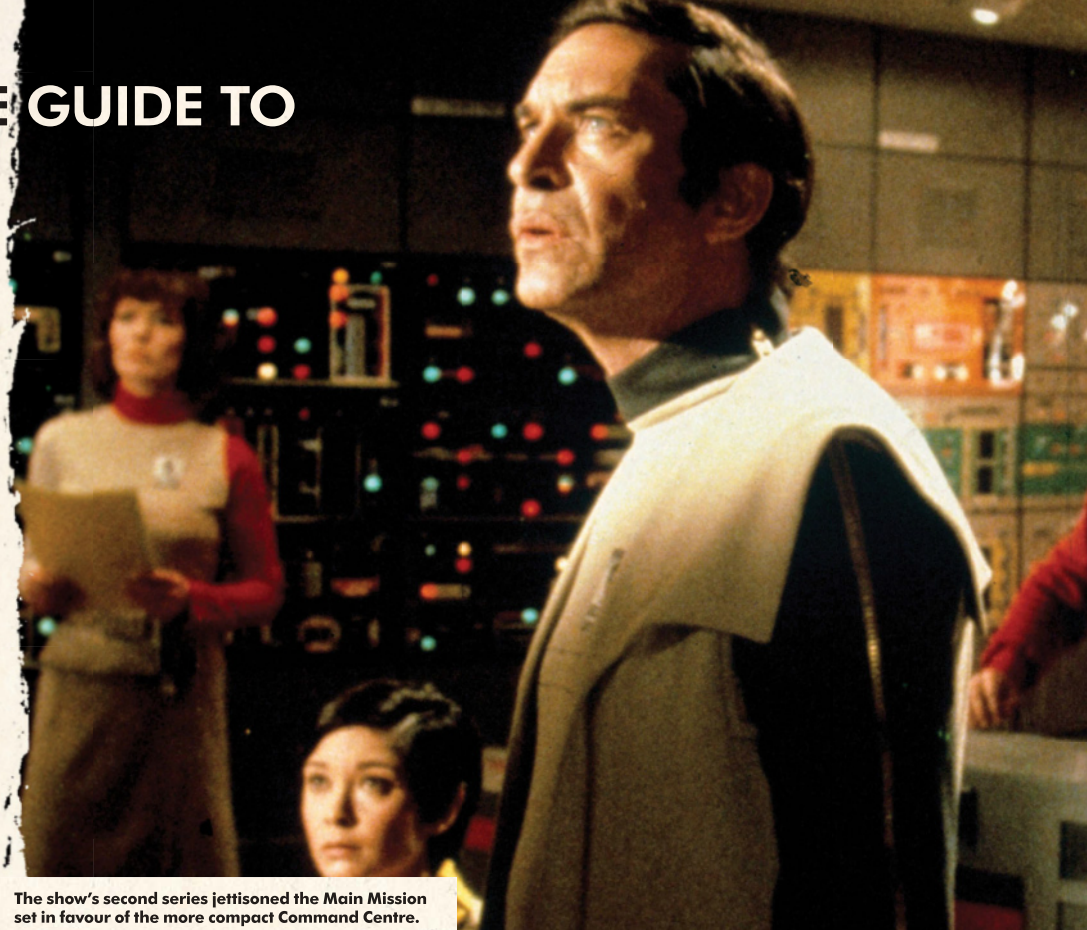


#### The Metamorph (S2E1)

One of the few non-dud episodes of the second series, 'The Metamorph' introduces Catherine Schell as Maya, and features a typically barnstorming performance by Brian Blessed as her tyrannical father.



Barbara Bain as Dr Helena Russell and Barry Morse as science officer Professor Bergman.



The show's second series jettisoned the Main Mission set in favour of the more compact Command Centre.



➔ When viewers tuned in for the first episode of Series Two on 4 September 1976, the changes were stark. Gone was Barry Gray's zippy, guitar-led theme and rapid-fire 'This Episode' montage, replaced instead by new music from jazzster Derek Wadsworth. The expansive Main Mission set was also junked, replaced by a more compact Command Centre, supposedly deep underground. With a shrunken budget, production designer Keith Wilson was ordered to "keep the sets small", while the cast and crew (Landau and Bain excepted) were all forced to accept pay cuts.

There was no mention of why Victor Bergman, Paul Morrow, David Kano and Tanya Alexander were suddenly absent. A scene was written for the season's first episode, 'The Metamorph', that explained that Bergman had been killed by a faulty spacesuit. The scene was never even filmed, and it was like Bergman, the show's number three, had never even existed. It

would be typical of the casual disregard Freiburger had for Series One.

Story-wise, much of the second season eschewed the metaphysical obsessions of the first series. While that first run could sometimes be a bit parched and talky, Freiburger's emphasis on action and humour often feels shoehorned. Freiburger had also been the producer of *Star Trek's* final season (and was responsible for *The Original Series'* most notorious episode, the comically dire 'Spock's Brain'), and filched that show's trope of closing on a all-crew-together joke. But what worked with William Shatner, Leonard Nimoy and DeForest Kelley felt forced and ill-fitting coming from the mouths of Landau and Bain.

Landau had been a script fiddler even in Series One, but Series Two's scripts came in for an even more savage bashing from the actor. He loathed one episode – 'All That Glisters' – so much that he scrawled on the script, "All the credibility we're building up is totally





## E: 1999 COMPLETE GUIDE

### "IT WAS SCIENCE FICTION, NOT SCIENCE PREDICTION"

GERRY ANDERSON

forsaken in this script"; "...Story is told poorly"; and "The character of Koenig takes a terrible beating in this script – we're all schmucks."

Another script had an even more merciless note left on it, directed at Freiburger: "I'm not going out on a limb for this show because I'm not in accord with what you're doing as a result. I don't think I even want to do the promos – I don't want to push the show any more as I have in the past. It's not my idea of what the show should be."

Most people who worked on that second series agree that Freiburger was "a nice guy", but that his storytelling sensibilities and instincts were so at odds with the cast and crew that their faith in the show was dented. "He just wasn't writing the same series," Johnny Byrne lamented.

As Gerry recalled: "I said to him, 'Look, if you're going to be head writer, and I'm going to allow you to do what you want to do, then I'm going to give you the title of producer, because I'm not going to put my name as producer of the show to a format that you're going to bend around.'"

The season's low point came with the episode 'The Rules Of Luton', where Koenig and Maya visit a planet of talking plants, who, you know, really do talk. When Gerry questioned the planet's name, Freiburger responded, "I saw it on a signpost on the way here!"

Typical of the disorder on Series Two was when deep into production, Abe Mandel told Gerry that he wanted more monsters on the show. "In America, they're all the rage," he told him. "Every science fiction show



has to have them!" Scripts were hurriedly rewritten, with panic calls going out to latex artists, sculptors and animatronics artists.

Weeks later, while on a trip to the set, Mandel took Gerry aside. "What are you doing?" he asked. "You've got monsters on the show. You've got to stop it."

"You were the one who said it was all the rage in the States," replied an incredulous Anderson.

"Ah, but that's all changed now. Monsters are out!"

Principal photography on Series Two came to an end on 23 December 1976 with 'The Dorcons', and cast and crew bid their farewells and went home, crossing their fingers for a third series. But Series Two had been met with a cool reception, and ITC was making plans to make the jump into feature films. *Space: 1999* was again axed, this time for good.

There would be no resolution for the inhabitants of Moonbase Alpha; no final episode where they either returned to Earth or found a new home. Freiburger's gamble had failed. Although he had brought pace and energy to the series, he'd forfeited much of what made that first season unique and beguiling.

"I tried to be Mr Nice Guy," Gerry recalled years later, "who tried to please too many people. I think if I had been much more ruthless and said, 'Look, get the hell out of here, otherwise we stop shooting tomorrow,' and had totally done it my way, I honestly believe it would have stood a much better chance."

*Space 1999: Series One and Two* are available to buy on Blu-ray now, distributed by Network.



"THERE WAS NO  
LOVE LOST BETWEEN  
MICHAEL REEVES  
AND VINCENT PRICE"

IAN OGILVY



FLASHBACK

# WITCHFINDER GENERAL

THE LATEST BRITISH GENRE FEATURE TO BE TARGETED FOR MODERN REINTERPRETATION, MICHAEL REEVES' ORIGINAL 1968 CULT FOLKLORE HORROR WITCHFINDER GENERAL IS A MASTERCLASS IN UNFLINCHING TERROR THAT WILL BE DIFFICULT TO REPLICATE. WE SPEAK TO CO-STAR IAN OGILVY ABOUT THE MAKING OF A GRUESOME GEM

WORDS OLIVER PFEIFFER

***Witchfinder General* is a gritty tale of needless death and debauchery under the command of sadistic self-appointed witch persecutor Matthew Hopkins (Vincent Price), set within the contrastingly picturesque East Anglia countryside of Civil War-torn England. After the rape of his fiancée, Sara Lowes (Hilary Dwyer) and killing of her priest uncle (Rupert Davies), who was wrongly accused of Devil worship, trooper Richard Marshall (Ian Ogilvy) seeks fierce retribution against Hopkins and his vile torturer servant Sterne (Robert Russell).**

The battles behind the scenes were almost as merciless, however: a turbulent director/star relationship, the insistence of severe cuts to scenes of presumed gratuitous violence, a significantly simplified dénouement, the severe critical onslaught and hostile reaction to graphic scenes of torture. It all culminated in the sudden death of its 25-year-old British director, Michael Reeves, cutting short a promising career.

Hammer had its gruesome *Frankenstein* monsters and bloodsucking vampires, Amicus Productions was renowned for its star-studded portmanteau films, and Tigon British Film Productions, which was in direct competition, made its mark on the British horror field with a clutch of explicit shockers that included the likes of

*The Blood Beast Terror*, *The Blood On Satan's Claw* and, perhaps most prominently, *Witchfinder General*.

As soon as Tigon founder Tony Tenser stumbled upon the gallery proof of Ronald Bassett's 1966 historical fiction novel *Witchfinder General*, he purchased the film rights and offered the project to rising British filmmaker Reeves. The director, who was just 23 at the time, already had two horror films under his belt (one of which was Tigon's own *The Sorcerers*, which featured a late role for horror icon Boris Karloff) and envisioned British character veteran Donald Pleasence in the titular role. However, to secure funding from American International Pictures, the co-producers insisted on having their popular contract star Vincent Price in the lead, much to the frustration of the filmmaker.

"There was no love lost between [Michael and Vincent], because he wanted Donald Pleasence, and the whole part was written for him," co-star Ian Ogilvy, who had also starred in *The Sorcerers*, reveals. "When Michael was forced to have Vincent Price he was forced to re-write the role accordingly."

Indeed, Reeves and his co-writer Tom Baker (who had also collaborated with him on *The Sorcerers*) had originally conceived the *Witchfinder* as a somewhat surprisingly inept and ludicrous figure of authority, with



the view that Pleasence would suit the part perfectly. Now, with Price replacing him, the role was rewritten to accommodate a more conventional antagonist. Despite the reshaping of the character to better fit the alternative actor's on-screen persona, the aspiring director was quick to criticise Price's renowned archetypal acting from the production get-go.

"Michael's direction to Vincent was all in the negative: 'Don't do that! Don't roll your eyes! Don't flap around so much! Don't do such big acting!'" continues Ogilvy. "Vincent couldn't understand this young film director, and didn't understand why he wasn't fabulous, and resented it bitterly. I think Vincent discovered somewhere down the line that he wasn't first choice for the movie, and that hadn't happened to him for many years. They didn't get along at all."

But before *Witchfinder General* even went into production it had to overcome other obstacles concerning the perceived severity of certain scenes described in the screenplay that had been deemed too explicit by the BBFC, who anticipated major censorship issues. These were specifically involved with the graphic depiction of several death scenes, involving a grisly impaling, death spasms and a bloody decapitation. ➤



One of several gruesome killings takes place in the pre-title opener, showcasing the brutal hanging of an accused witch.



Robert Russell (right) is ideally cast as Matthew Hopkins' vile torturer servant Sterne.



Co-lead Ian Ogilvy (right) was a close friend of Michael Reeves, starring in all three of his feature films.



➤ Following a comprehensive list of requirements, the script would go through two more toned-down revisions until it was considered 'filmable' by the board.

Despite this, *Witchfinder General* is perhaps best remembered for its scenes of unnerving violence. The film opens with a pre-credits sequence that vividly depicts the brutal hanging of an accused witch, the gruesome event making an almighty impression thanks to a drawn-out and suspensefully edited build-up, which culminates in a disturbing crescendo as the relentless screams of the victim are abruptly muted upon neck-inducing impact. The camera then trails off and suddenly zooms in on the overseeing pitiless executor Matthew Hopkins – mounted motionless on horseback, which cues his fearsome title screen credit.

Later, a priest suspected of being corrupted by Satan is subjected to barbaric 'interrogation' to ascertain his guilt and force a confession from him. This includes his tormentors relentlessly piercing his flesh to locate his 'devil marks'. "If such a mark is pricked, no blood will flow or pain be felt," comments an enthusiastic observer. Consequently the holy man is cast into a moat with a corrugation of other accused witches – if they drown then their confessions are false. However, if they float or swim their witchcraft is proven and they

will be hung to death – a ghastly no-win situation for the assembled innocents indeed!

But arguably the most horrific moment remains the notorious witch-burning scene, where an innocent woman is strapped to a wooden ladder and slowly lowered across a bonfire to burn horrendously in front of scorning villagers. Tall, dark, brooding and regularly filmed from intimidating low angle shots, Price is a powerful presence in the role of the Witchfinder to such a degree that it's now hard to imagine any other actor (least of all original choice Pleasence) embodying the part as imposingly.

Real-life tension between the actor and Reeves continued to escalate throughout production. This culminated with the actor turning up drunk for the shooting of the infamous climatic scene, where Hopkins incarcerates Lowes and Marshall, who has to helplessly watch his fiancée being tortured with rod prickings and threatened with scorching hot irons. The scene ends with the antagonist receiving a well-deserved axe-beating by Marshall, which is cut short when his fellow trooper shows up and shoots Hopkins dead, ending in the immortal "You took him from me!" line, followed by the anguished screams of a raving Lowes – hauntingly drowned out by the score and closing credits.

"A lot of people talk about that extraordinary ending. Well, that extraordinary ending was there because we ran out of time!" reveals Ogilvy. "Michael had all sorts of other stuff planned. The whole thing was as much of an accident as anything else." The finale was originally conceived by Reeves to have Hopkins and Sterne subjected to their own tortures by Marshall with the help of a band of vengeful gypsies. This involved Sterne having his eyes poked out and then being staked to death, and Marshall finally extracting a confession out of the Witchfinder, who is beaten, partially drowned with his thumbs tied to his feet and ultimately hung.

Despite the ending being considerably simplified (on the insistence of Tony Tenser, who anticipated budgetary concerns), the dénouement that remains still



The graphic burning of an accused witch is arguably the film's most horrific sequence.



## BEST OF TIGON WITCHFINDER GENERAL MIGHT HAVE BEEN SHORT-LIVED, BUT HERE ARE SOME OTHER TIGON TITLES WORTH WATCHING

### 1 The Sorcerers (1967)

Reeves' second feature film features Boris Karloff as a disgraced hypnotist who creates a device that allows the wearer to experience the sensations of another individual under his spell. Ian Ogilvy plays the subject in question, who is manipulated into undertaking various criminal acts, including murder. The ultra-low budget and guerilla filmmaking all add a degree of grindhouse appeal to this unfairly overlooked horror.



### 2 The Blood Beast Terror (1968)

Peter Cushing hated it, but it has its charms, most evidently in its laboured attempts to conjure fear from a dodgy-looking vampire moth monster! With the additional casting of Basil Rathbone, the film was to finally unite two of the big screen's most popular Sherlock Holmes actors. Sadly, the actor died of a heart attack shortly before production commenced, and was hastily replaced. It remains a guilty treat nevertheless.

### 3 The Blood On Satan's Claw (1971)

Very similar in tone to *Witchfinder General*, Piers Haggard's gritty folk horror debut concerns village children who slowly surrender to devil worship. It has one of the most harrowing climatic rape sequences ever committed to film, and remains a disturbing highlight from the studio. Also worthy of note is Marc Wilkinson's chillingly catchy score.



### 4 The Creeping Flesh (1973)

A wonderfully macabre Victorian-era shocker with a stellar cast of veterans including the always welcome coupling of Peter Cushing and Christopher Lee. This one concerns a scientist who returns from a Papua New Guinea expedition with a palaeontological bag of bones. When they become wet, however, the bones regrow flesh and become the terrifying titular human threat.





# WITCHFINDER GENERAL

FLASHBACK



The powerful ending, where Hopkins receives his comeuppance, was originally conceived to be far more elaborate and elongated.



Vincent Price was regularly at odds with Reeves.



Sink or swim: either scenario has deadly consequences for the accused.

packs an emotional punch almost 50 years on. "That whole ending was very hurried. We had that castle for one night, and we only had it at night-time, so we had limited access," continues Ogilvy. "We had an enormous number of setups to do, and Michael had a very ambitious night plan. Vincent Price turned up fairly drunk, so it was not easy that night, and Michael wanted me to hit him as hard as I could with this axe! It was one of those hard rubber axes, and weighed a ton. It wouldn't cut you, but it would bruise the shit out of you! However, I said I wouldn't hit Vincent."

What was perhaps little known was that the director suffered from crippling depression, which ultimately led to his untimely death merely a year after the film's release. "It was a horrible accident brought on by a mixture of alcohol and pills," says Ogilvy. "He was taking anti-depressants and sleeping pills and drinking heavily. One night he came home, and the coroner came to the conclusion that he'd taken one or two too many pills. The coroner said it was an accidental overdose."

The tragic incident cut short a promising career for the rising British filmmaker. "He was becoming a really terrific movie director by the time he died, which was

## "WE HAD THAT ENDING BECAUSE WE RAN OUT OF TIME!"

IAN OGILVY

a very tragic situation," continues Ogilvy, who had featured in all three of Reeves films, including horror debut *She Beast* (which revolved around a real witch threat). "We also made amateur films together when we were schoolboys. I'd known him since we were 15, and he was my closest friend until he died." It makes you wonder where that career would have taken the unquestionably gifted director, who was dubbed by some as "the young Orson Welles of our generation."

Dark and nihilistic, *Witchfinder General* marked new territory in British horror that would inspire the likes of the original 1973 classic *The Wicker Man* and particularly Tigon terror *The Blood On Satan's Claw*, (see box out) a continuation in spirit of Reeves' cult classic that equally set the horror within the countryside of the home counties. *Witchfinder General* is also the film that arguably contains one of Price's finest performances; an opinion the actor himself eventually expressed in the writing of a 15-page letter to Reeves, which heavily praised the movie.

Recently, talk has turned to a reboot of the real-life tale, courtesy of *The Neon Demon*'s Nicolas Winding Refn, who is attached as a producer but is currently looking for someone else to take on the role of director. Whether it comes anywhere close to capturing the raw, genre-defying dread that Reeves' original so expertly achieved remains to be seen. ☞



*Witchfinder General* is available to buy on DVD and Blu-ray now, distributed by Odeon.



WORDS JONATHAN HATFULL

JOIN US AS WE HOP ON THE RED LINE TRAM AND HEAD TO TOONTOWN FOR A TALE OF MURDER, INTRIGUE, BAD DAMES, WORSE JUDGES AND THE MISMATCHED DUO OF BURNT-OUT GUMSHOE EDDIE VALIANT AND WANTED MOVIE STAR ROGER RABBIT. TOONS. GETS 'EM EVERY TIME...



# WHO FRAMED ROGER RABBIT

## Film

**RUNNING TIME:**

104 minutes

**RELEASE DATE:**

22 June 1988

**DIRECTOR:**

Robert Zemeckis

**WRITERS:**

Jeffrey Price, Peter S Seaman

**CAST:**

Bob Hoskins, Christopher

Lloyd, Joanna Cassidy,

Charles Fleischer, Kathleen

Turner, Stubby Kaye

**Who Framed Roger Rabbit opens with a spectacular bit of wall-busting. A cartoon featuring the adventurous, cookie-hunting Baby Herman and his terrible babysitter/science lab escapee Roger is suddenly halted by the director calling cut. As Baby Herman, suddenly speaking with the voice of a 50-year-old chain smoker, lights a stogie and stalks off the live-action set (though not before sneaking a peak under a woman's dress), the director berates the title character for his inability to produce the right visual representation of massive head trauma.**

## About

Private eye Eddie Valiant may hate toons, but he's too far down on his luck to turn down a job following the wife of superstar Roger Rabbit. Sure enough, Eddie catches Jessica playing patty-cake with famous inventor Marvin Acme, and when the rich man ends up dead soon after, the cops are ready to pin the blame on the rabbit. Roger arrives at Eddie's apartment pleading his innocence, and the duo are hurled into an increasingly elaborate mystery that takes them into the seedy underbelly of LA politics and the heart of ToonTown. Can they stay one step ahead of the terrifying Judge Doom and his toon-melting Dip?

It's a brilliant, flawless introduction into this incredible world that's half film noir, half Tex Avery cartoon, and all wonderful. *Who Framed Roger Rabbit* remains a triumphant splicing of genres, tones and mediums. There had never really been anything like this film, and the movies that have tried something similar since have never matched it in terms of quality (yes, we see you *Cool World*, *Space Jam* and *Looney Toons: Back In Action*).

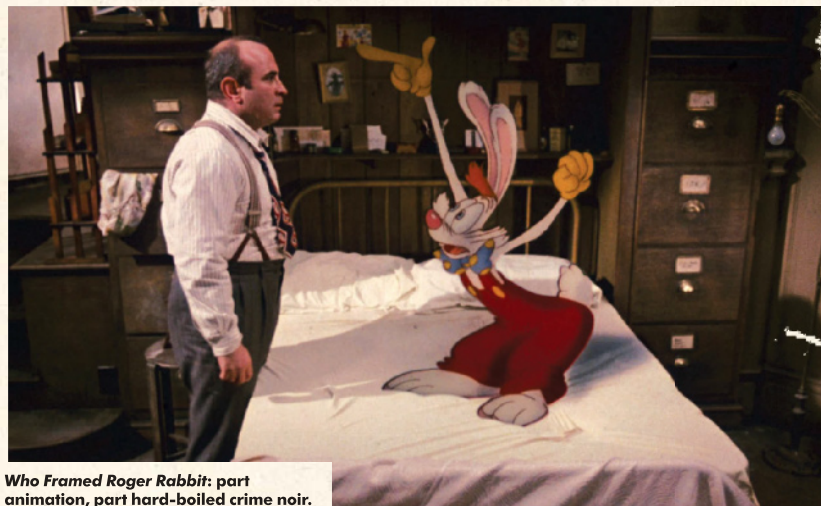
The technical wizardry required to pull it off is still mind-boggling, from the mime-training of the actors to make sure they were convincingly interacting with characters that would be added much later, to the sheer amount of labour it took the animators to seamlessly match their work to the footage that had already been shot, led by the amazing Richard Williams. But it's not just the back-and-forth between the toons and actors that convinces; it's the way they are so definitively a part of this physical world.

It's not surprising to learn that the film spent years in development. Robert Zemeckis was originally dismissed as a possible director due to the poor box-office performance of his two previous films, *I Wanna Hold Your Hand* and *Used Cars*, but by the time the movie went through a few drafts and had earned the stamp of approval that comes from having Steven Spielberg as a producer, Zemeckis was riding the wave of *Back To The Future* and *Romancing The Stone*, and was given the helm of one of his very best films.

Once we're past that opening creative clash between Roger and his director, the fact that toons and humans co-exist never feels like something that needs to be questioned, and the way that Jeffrey Price and Peter S Seaman's script integrates them is very clever indeed. There are the movie-star toons, held to a different standard and exploited and manipulated in the same way that stars were in the Forties. As for the others, they're segregated; cordoned off into ToonTown, which is ruled over by the cruelly maniacal Judge Doom (Christopher Lloyd, more on him in a bit).

It's very hard to imagine the film taking place in a different time period, and even harder to think that it would work. The style of animation and the nostalgia prompted by these characters, from Betty Boop to Daffy Duck and their slapstick antics, is perfectly married to the hard-boiled world of washed-up gumshoes, dark alley deals and sinister urban planning. With freeway planning at the centre of its plot, *Who Framed Roger Rabbit* is a true film noir that's obviously inspired by *Chinatown* (a trick that Gore Verbinski would repeat many years later with *Rango*).

At the heart of all this is Bob Hoskins' Eddie Valiant, who's got all the classic hard-



**Who Framed Roger Rabbit: part animation, part hard-boiled crime noir.**

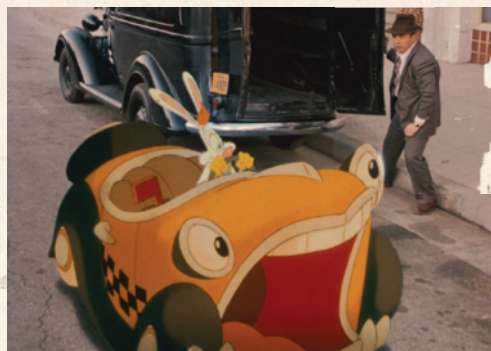


# WHO FRAMED ROGER RABBIT

RETRO CLASSIC



All sorts of iconic toons co-exist alongside their human counterparts.



**"IT'S A FLAWLESS INTRODUCTION INTO THIS INCREDIBLE WORLD THAT'S HALF FILM NOIR, HALF TEX AVERY CARTOON"**



At the centre of it all is a brilliant physical performance from Bob Hoskins.

## CLASSIC QUOTES

**"I'M NOT BAD. I'M JUST DRAWN THAT WAY"**

JESSICA RABBIT

"A LAUGH CAN BE A VERY POWERFUL THING. WHY, SOMETIMES IN LIFE, IT'S THE ONLY WEAPON WE HAVE"

ROGER RABBIT

**"TOONS. GETS 'EM EVERY TIME"**

EDDIE VALIANT

"IS THAT A RABBIT IN YOUR POCKET OR ARE YOU JUST HAPPY TO SEE ME?"

DOLORES

**"HE'S A TOON. YOU CAN DROP ANYTHING YOU WANT ON HIS HEAD, HE'LL SHAKE IT OFF. BUT BREAK HIS HEART, GOES TO PIECES JUST LIKE YOU AND ME"**

RK MAROON

"WORK'S BEEN KINDA SLOW SINCE CARTOONS WENT TO COLOUR. BUT I'VE STILL GOT IT, EDDIE. BOOP BOOP BE DO, BOOP!"

BETTY BOOP

**"THE PROBLEM IS I GOT A 50-YEAR-OLD LUST AND A THREE-YEAR-OLD DINKY."**

BABY HERMAN

"ALL RIGHT. M-M-M-OVE ALONG NOW. TH-TH-THERE'S NOTHING LEFT TO SEE HERE. THAT'S ALL FOLKS. MMM, I LIKE THE SOUND OF THAT. TH-TH-TH-THAT'S ALL, FOLKS!"

PORKY PIG

**"ROGER, DARLING. I WANT YOU TO KNOW I LOVE YOU. I'VE LOVED YOU MORE THAN ANY WOMAN'S EVER LOVED A RABBIT"**

JESSICA RABBIT



## RETRO CLASSIC

WHO FRAMED ROGER RABBIT

**"JESSICA RABBIT PROMPTED HOSKINS TO REALISE THAT HIS VISION OF THE SEXIEST WOMAN WAS BORING BY COMPARISON"**

**Spoilers: all is not what it seems with Christopher Lloyd's Judge Doom.**

➤ boiled detective traits: a drinking problem, debts all over town, a good woman he can't seem to quite connect with (the great Joanna Cassidy as put-upon barmaid Dolores), and a dead brother. It was the murder of the latter ("Dropped a piano on us from 15 stories...") that led to Eddie's "I don't work for toons!" mantra, and his hatred for the wacky anarchy that comes with them. He's not even happy to see Dumbo floating around the studio backlot in search of peanuts.

The film simply would not work without Hoskins. He's so utterly committed, and his work with the animation and effects teams makes for seamless interaction between Eddie and Roger. But the performance is not just impressive for its technical skill; Hoskins' incredible range was often overlooked, and he's so nimble here, able to convey the irascible tough guy with the big heart and the tragic past, but he's also hilarious, from his awkward interactions

with Jessica ("You don't know how hard it is being a man looking at a woman looking the way you do!") to his quick-fire patter with the weasels and the local cops. But what's really amazing is his gift for slapstick.

It's a physically demanding performance, and Hoskins is note-perfect every time, whether he's desperately trying to keep Roger underwater while washing his "lingerie" in the sink, grabbing his hat as he plunges out of a ToonTown skyscraper, or his big closing number slaying the weasels with laughter. "This singing ain't my line," he intones, and while he may not be great with a tune, he's brilliant to watch.

Of course, a hero is nothing without a great villain, and Judge Doom is one hell of an antagonist. Dressed like a slightly more cartoonish version of *Raiders Of The Lost Ark*'s Nazi scientist Major Arnold Toht, Doom is after a perfect world where toons and their chaos are kept in line, or preferably wiped out entirely. We meet him



## BEST OF BOB

Our 5 favourite Bob Hoskins genre film performances

### SPOOR BRAZIL (1985)



**1** Making Jonathan Pryce's life a misery, Hoskins is gleefully horrid, and deserves his drowning-in-shit fate.

### SMEE HOOK (1994)



**2** Spielberg's Peter Pan tale is viewed through rose-tinted lenses, but there's no faulting Hoskins' turn as Hook's henchman.

### JÓE HILDITCH FELICIA'S JOURNEY (1999)



**3** One of Hoskins' finest performances as the culinary murderer with a quiet manner and deadly mummy issues.



# WHO FRAMED ROGER RABBIT

## RETRO CLASSIC

at Marvin Acme's murder scene, as he dips a poor, sweet, innocent toon shoe into a bucket of toon-dissolving Dip just to prove that "These are not kid gloves."

Lloyd is blessed with a couple of unforgettable sequences throughout the film ("No toon can resist the old shave and a haircut trick!"), but it's his big final reveal that secures his place in the nightmares of children forever. Eddie manages to run him over with a steamroller, but Doom's not through yet. This grotesque flattened figure pulls itself to its spindly feet, flip-flopping its way to an air canister.

"Surprised?" he squeals in a terrifying high pitch. When Eddie deadpans that only a toon could have come up with his freeway idea, Doom shrieks "Not just any toon!" As he inflates, his glass eyes pop out of his head, and he turns to reveal a red-eyed, grinning lunatic. "Remember me, Eddie?" He exclaims, and his voice builds to an ear-popping scream. "When I killed your brother, I talked JUST! LIKE! THIS!" Eddie's terrified expression is the mirror image of every child who was suddenly hiding behind their sofa.

The darkness in the film doesn't just come from this horrifying finale, however. There's plenty of adult material in *Who Framed Roger Rabbit*, from the themes of persecution and exploitation to the risqué sex references that reportedly led to clashes between the studio and Zemeckis.

Obviously, we can't talk about this film without discussing Jessica Rabbit, the product of the makers' combined femme fatale fantasies, including Rita Hayworth, Lauren Bacall and Veronica Lake.

What makes Jessica a great character isn't just the amalgamation of the animators' wildest dreams (which prompted Hoskins to realise that his vision of the sexiest woman was boring by comparison). It's the fact that the "I'm not bad, I'm just drawn that way" line is completely sincere.

In a typical noir movie, Jessica would turn out to be exactly as bad as she's drawn, but this character is far more interesting. She's wily, sure, and she knows how to get what she wants. But what she wants is to save her husband, because he's the only rabbit for her. The casting of *Romancing The Stone* star Kathleen Turner was a masterstroke, as she channels all that *Body Heat* breathiness while firing off zingers and showing that there's a heart under those killer looks.

Talk of a sequel has been rumbling on since the movie was a box-office smash upon its release, with many of the original's creatives expressing an interest in returning to it. For us though, we're happy with what we've got: an incredible mix of mediums with great performances, smarts and laughs to spare. Shave and a haircut... 🐰

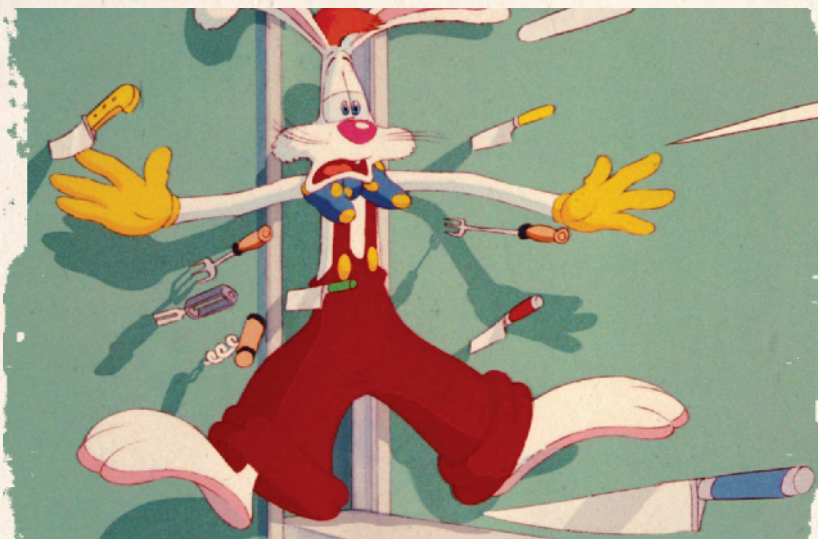
*Who Framed Roger Rabbit* is available now on Blu-ray, distributed by Walt Disney.



Jessica Rabbit was designed as a mix of Rita Hayworth, Veronica Lake and Lauren Bacall.



Often surprisingly dark, one of the film's greatest strengths is its authenticity



### ROCK AND ROLL MANAGER PINK FLOYD: THE WALL (1982)



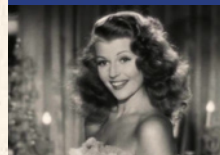
4 Not one of his best-remembered performances, but we love the way he storms in as Pin's manager and gets the star on his feet again.

### MARIO MARIO SUPER MARIO BROS (1993)



5 His feelings about the film are no secret, but we had to include it. It's a mess, but we'll watch it again and again.

### WATCH FIRST



#### GILDA (1946)

Go on, treat yourself to some classic film noir and see where some of the inspiration for Jessica came from. "Sure... I'm decent."

### WATCH NEXT



#### COOL WORLD (1992)

Ralph Bakshi's real world/toon world mash-up is nowhere near as good, but it's much darker and really quite fascinating.



## YOUR TAKE ON THE CLASSIC

WHAT YOU THOUGHT @SCIFINOW



"The best film of my childhood (after Beetlejuice)..."  
@Slippery\_Jack



"#NotBadJustDrawnThatWay I went to the pictures to see it. Really liked it, but now I'm depressed 'cos that was in 1988. #PattyCake"  
@zetaminor



"A classic Sunday film for the family despite the themes. Hoskins is a legend. I remember the bar scene vividly."  
@DynamicFuzz



"Great film, very funny and genuinely scary at times. Really should have had a sequel."  
@dept42



"Taught me more about obscure points of historical interest than any other film. Wish there were more like it."  
@RKDuncanAuthor



"Cool World was better."  
@37thRealm





# THE SCIFINOW MATILDA QUIZ

ARE YOU AHEAD OF YOUR TIME, OR DID YOU FALL ASLEEP AND MISS SOME VITAL INFORMATION? FIND OUT WITH OUR QUIZ!

## OF MICE AND MEN

1. How old is Matilda when she discovers the library?
2. What happens when Matilda adds hydrogen peroxide to Mr Wormwood's hair tonic?
3. What magical power does Matilda have?
4. What does Matilda put in Mr Wormwood's hat after he belittles her at his workshop?
5. Who plays Matilda?

## THE CATCHER IN THE RYE

6. What kind of cake did Bruce Bogtrotter eat at the front of the school assembly?

7. Who does Trunchbull throw over the school fence?
8. What is the name of Matilda's best friend at school?
9. What is Trunchbull's first name?
10. What word does the class spell for Trunchbull?

## LORD OF THE FLIES

11. What is the title of the gameshow Mrs Wormwood watches in the film?
12. How is Miss Honey related to Trunchbull?
13. What book does Mr Wormwood rip up in front of Matilda?
14. What does Mr Wormwood put in the engines of his used cars to make them run more smoothly?

15. Where do the Wormwoods flee to when the FBI uncovers enough evidence to prosecute them?

## THE GREAT GATSBY

16. Which Rusted Root song plays when Matilda is left at home alone and makes pancakes?
17. What is the name of Matilda's school?
18. Whose ghost does Matilda pretend to be to scare Trunchbull at the end of the film?
19. Which of Miss Honey's childhood possessions does Matilda rescue from Trunchbull's house?
20. What does Mrs Wormwood mistake the pair of FBI agents for?

**DIDN'T HE/SHE DO WELL!** See how you did with our arbitrary scoring system



16-20

**MATILDA**

Wow, look at you, brainy! Any quiz team would be lucky to have a member as well-read as you. Your mind is well ahead of your years. You're also kind of magic, which is great too.



11-15

**MISS HONEY**

The best people are the ones that also bring out the best in others. That's become a habit of yours. Your huge intellect and mind for puzzle-solving gives your teammates an edge too. You can't fail!



6-10

**TRUNCHBULL**

You spend most of your time in a school, but you're still clueless. You chose brawn over brains a lot time ago. Spread your own knowledge, and maybe people will give you a little bit back in return.



0-5

**MR WORMWOOD**

Looks like someone needs to buckle down and get over themselves. Try growing a heart and a brain; they'll do you a lot more good than that empty capsule you're currently using as your head.

ANSWERS: 1. FOUR YEARS OLD 2. HIS HAIR TURNS BLONDE 3. TELEKINESIS 4. SUPER SUPER GLUE 5. MARA WILSON 6. CHOCOLATE 7. AMANDA THIRPP 8. LAVENDER 9. AGATHA 10. DIFFICULTY 11. THE MILLION DOLLAR STICKY 12. SHE'S HER NIECE 13. MOBY-DICK 14. KID 15. GUAM 16. 'SEND ME ON MY WAY' 17. CRUNCHHEM HALL 18. MISS HONEY'S FATHER, MAGNUS 19. HER LISSY DOLL 20. SPEEDBOAT SALESMEN



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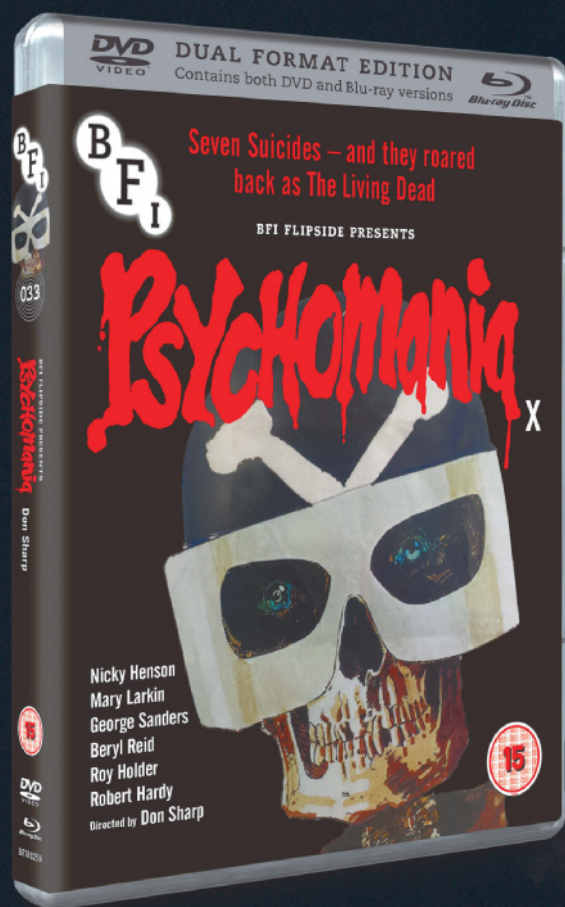


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